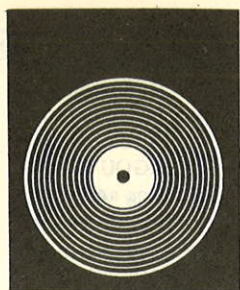


June-July 1959

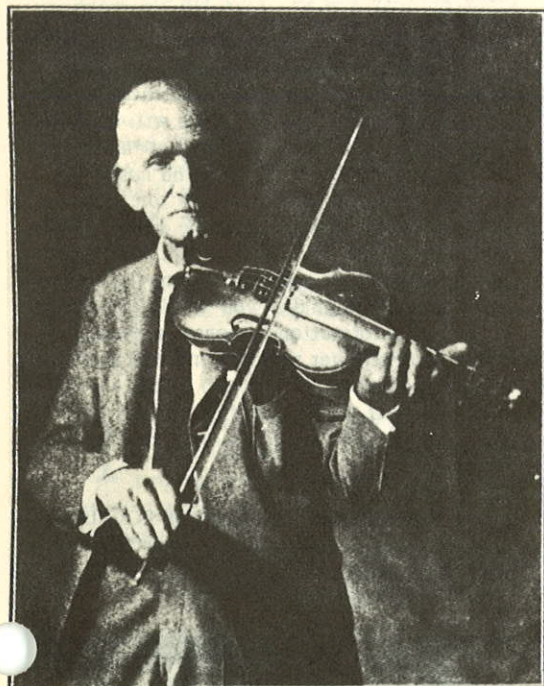
Issue No. 23



# record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENTS



## "Uncle Am" STUART

Champion Fiddler of  
Tennessee

### *Exclusive Vocalion Record Artist*

"UNCLE AM'S" playing made me feel reckless the rest of the evening", wrote a well-known radio reviewer after hearing "Uncle Am" fiddle.

The Vocalion Records of this champion fiddler from the sunny South are going to be brilliant business builders for Red Record dealers North or South. Uncle Am's fiddling makes 'em all pat their foot.

#### "Am" Stuart Records (all 10 inch 75c.)

- 14839—Cumberland Gap (Hoe-down)  
.....acc. by banjo picker  
—Grey Eagle (Hoe-down)  
14840—Sourwood Mountain (Hoe-down)  
.....acc. by banjo picker  
—Waggoner (Hoe-down)  
14841—Sally Gooden (Break-down)  
acc. by piano—vocal chorus

- Leather Breeches (Break-down)  
.....acc. by banjo picker  
14843—Billie in the Low Ground..  
(Puncheon-floor dance)  
—Rye-Straw (or) Unfortunate  
Pup (Puncheon-floor dance)  
.....acc. by banjo picker

*Playable on all Phonographs*

**THE AEOLIAN COMPANY**  
Aeolian Hall New York

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RADIO EQUIPMENT CO. OF TEXAS  
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# PREDICTIONS OF THE FOLKLORE CENTER

Israel G. Young

PREDICTIONS OF THE FOLKLORE CENTER  
FOR THE FUTURE.

-- There will be so much money to be made in Folk Music in the next two to three years that politics and personal differences will be forgotten in the desperate attempts to copyright every folksong that was ever written. Hundreds of arrangements will be copyrighted by scholars, collectors, etc. The left-wing will cease attacking tin pan alley as they get more and more used to the fact that more money can be made by copyright than protest.

-- I have nothing against Tin Pan Alley as they are in the business to make money. I feel bad about all the new music that will parade as Folk Music just the way a lot of new music was called Calypso a few years ago. However, Calypso goes on just the way Folk Music will go on -- despite the temporary, frenzied interest of the Alley.

-- The New Lost City Ramblers, a unique group that has listened to 78s before Guthrie's time and is recreating it for City Audiences from Washington, D.C. to the Newport Folk Festival will become a national phenomenon. They will cross the American Scene with their enthusiasm for old time music.

-- Oscar Brand will continue his Folk Festival on WNYC for another fourteen years and will introduce more new folksingers than ever to the New York City audience.

-- Folk Music in Washington Square, NYC, will worsen as it gets more democratic. It will take a long time for people to learn that lessening of musical standards to bring more people in is essentially undemocratic as it gets people to be satisfied with less.

-- Standards for Folk Music Concerts, however, will continue to rise and soon Folk Music Concerts will be expected to be professional in the same way that people expect professionalism when they go to hear a concert of lieder or chamber music.

-- New Folk Music magazines will come into existence. Each person that has something to say will create his own house organ. I am starting my own and it will be called Folk Music Guide, USA. SINGOUT will continue to steer away from politics and will become a valuable guide to good folk songs as they become popular. CARAVAN will have some trouble carving a path between the scholarly and popular approach. GARDYLOO will remain fresh and uncommercial. Unimportant now, scholars will find a lot of the ethos of the City Folk in its mimeographed pages. RECORD RESEARCH will continue to publish thorough-going studies on various facets of Americana. No need to worry about this magazine changing policy ... THE JAZZ REVIEW will find ever new critics to review the same records by Sonny Rollins and Thelonious Monk. The letters to the Editor will become a most important, integral part of the magazine .....

-- The word FOLKNIK will go into the Dictionary and I won't be able to copyright it.

-- There will be more Folk Music than Jazz Concerts offered in Town Hall and Carnegie Hall for the next two years or more. Most of the big Jazz producers are jumping on the Volkswagen.

-- Even if no one attends The Newport Folk Festival in July there will be enough folksingers performing to make a fine audience.

-- The publicity on beatniks will die down and they will be forgotten forever. They will leave nothing to be remembered, nor bitter, nor sweet, nor poignant.

-- Articles on folk music will replace 50% of the phony articles on stereo in many music magazines.

-- Colleges will become more and more important in the economic life of folksingers. They will be doubly beneficial as they will help to create national names for many good folksingers.

-- Puerto Rican music will bring a new, revitalizing force to folk music. The scholars will not know how to cope with the problem but the city kids will pick it up in their wonderful way and make it their own.

-- Folk-jazz will never get anywhere. There is no meeting ground between kids carrying Dobson banjos and pink shirts sporting rolls of twenty dollar bills.

-- Phonograph companies will introduce two inch discs to stiffen the market when people tire of carrying stereo equipment to the beach. Stereophonic earplugs for transistor radios will make the Broadway scene for a while, and eventually become oddities for collectors.

-- I can't predict what I'll be doing two years from now but it will be at five times my present earnings, with increments. If you want to make a killing - open a Folklore Center (There are a dozen stores opened up since I opened my store in March, 1957) and don't be afraid. Don't be married. Have faith in your genius. Put on concerts which only 60 people will attend to attest to your integrity. Lend money to any itinerant folk singers. Let them sleep in back of your store and feed them. Once your ego is established start your own magazine. Brag if you can pay the bills. After two years a girl from California will walk into your store and make you realize that you are worth something. You will make a living from the money you no longer lend, alone! You will start to keep books for the government and the accountant. You will rob and hustle and move from the bottom of twelve totem poles towards a view of the top of the stairs. Own percentages as that is the way to make money in America. Write columns for everyone as it will make you an information center and information is money in America. Then you will get married and will start in a new profession gotten from a lead in your own store. If you still need help call me at GRamercy 7-5987 but do not reverse the charges.

\*\* A NEW SECRET HISTORY OF FOLKLORE U.S.A. is now being written and will not be published until after my death, and then only for Life Magazine.



Photo-Sound Associates

Israel Young

(EDITOR'S NOTE):

-- Israel G. Young is the publisher of The Jazz Review, and a regular contributor to SING OUT. He is the proprietor of The Folklore Center in NYC, which is the first store in the country to be so specialized. He produces small folk concerts that have introduced such singers as Billy Faier, Peggy Seeger, The New Lost City Ramblers, Paul Clayton etc. to NYC audiences. The first skiffle group under his sponsorship was heard at an informal concert at the Folklore Center. He is the owner of The Folklore Press and has just founded the Candid Music Publishing Company that will deal only in popular music. His new magazine FOLK MUSIC GUIDE, USA, will appear in September.

## COUSIN AM AND COUSIN GEORGE

BY WILLIAM COBB

(Editor Note):

Today, our folk fanciers identify him as 'Uncle Am', one of those obscure legendary folk-fiddlers whose name has been included in our growing folklore documentary, perhaps, mainly because of a few phonograph recordings that he recorded just a short time before his death in the 20s. To Mr. William Cobb, who wrote the following account over 30 years ago for *The American Mercury* -- he was relation, 'Cousin Am'. To understand the unpredictable Am, you have to learn about his very predictable brother, George. Mr. Cobb has brought these 'opposite pole' brothers together in his biographical appreciation, and has reviewed their main traits with a certain degree of objectivity.

We would like to thank Mr. Cobb for allowing us to reprint his study of his remarkable cousins.

THE children of our family often discussed Cousin Am's chances of getting to Heaven. Sometimes on Sunday after church, with the strains of that mighty old hymn,

Shall we gather at the river,  
The beautiful, beautiful river,

ringing in our ears, we would decide sorrowfully that Cousin Am's prospect of joining the saints at the river was highly dubious. At other times, during the week, after the old man had entertained us with his gorgeous tales of all-night 'coon hunts and fox chases when he was a little boy in the Tennessee mountains, or after we had watched him dandle the youngsters on his foot, singing,

Oh, I went to the animal fair  
And the birds and the beasts were there,

we would conclude that God would be an old meanie to keep such a fine jolly gentleman outside the pearly gates.

Of Cousin George's going to Heaven there was, of course, no question. He was, even on earth, of the elect, one of the saints. When his name was called by St. Peter the good Lord would motion him to a place of glory among the sheep on His right hand. Cousin George was the most famous preacher in our church, the Methodist Episcopal, South; he was the only one of the denomination included on the official list of the Twenty Foremost Ministers of America. We were proud of our privilege of calling him Cousin. To other people he was the Rev. Dr. George R. Stuart, a mighty force for righteousness. We children did not realize the full measure of his greatness, but we did know

enough to be sure that God would welcome him into Heaven the moment he presented himself.

The same genealogical accident that made us kin to Cousin George related us to Cousin Am also, for the two were brothers. They had begun life together in a mountain county of East Tennessee. George's career led upward to Methodist sainthood and to eminent political parsonship. Ambrose trod the wide and pleasant primrose path, playing his fiddle and smelling the primroses as he passed. His career ended in a small East Tennessee town as the village wit and the fiddler for country dances. That the two brothers would meet in the Promised Land was a possibility too remote to be entertained. There was a salty realism in Cousin Am's attitude toward life that the gate-keeper of Paradise would surely not approve. But Cousin George's unquestioning belief was a certain passport to eternal bliss. Cousin George believed all the things which a good Southern Methodist should believe, but Ambrose was interested only in what amused and entertained him.

Soon after Cousin George died, in 1926, the most eminent literary embalmer of the Church produced a biography of him which preserves, under a thick coating of grease, the main facts of his life and work. The preface was written by the illustrious Dr. S. Parkes Cadman, God's gift to the radio fans. The story of Cousin George's achievements includes a glorious part in most of the high deeds performed by Cotton Belt clerico-politicians during the past forty years. He, more than any other one man, was responsible for the triumph of Prohibition in the South. When the Hon. William Jennings Bryan succumbed in Dayton, and his clay was carried to Washington for military burial, Cousin George was chosen as Dixie's representative to utter the final prayer over it. When the Anti-Saloon League launched a last frenzied drive against the saloons of New York City, with a mass-meeting in the old Madison Square Garden, Cousin George was the principal speaker. In the gay nineties he had been the partner of the Rev. Sam P. Jones, the greatest evangelist who ever roused the Southern Bible-searchers, and after that eminent man's sudden demise in 1906 he succeeded to the title. He founded a college for women which stands to this day as a monument to his pious enterprise. In the very closing days of his life, as pastor of the First M. E. Church, South, at Birmingham, Ala., he led the embattled clergy of the town in a crusade against the

opening of a dance-hall in one of the public parks, thus saving the youth of the city from the wiles of the Devil.

No official biographer has sweated over the details of Cousin Am's life. I did not even know until recently that his name was Ambrose instead of the Am which we always called him. When I knew him best, Cousin Am was a salesman for a safe and vault company, but his chief vocation was playing old-time tunes on his fiddle and traveling around winning old-fiddlers' contests. Before he could start fiddling with the proper verve and zest, Cousin Am had to wet his whistle and grease his bow arm with a shot or two of corn liquor. Then he could wing his way triumphantly through the intricacies of such old-time country tunes as "Turkey in the Straw" and "The Arkansas Traveler." Drinking, of course, was the most heinous sin possible for a Southern Methodist; so Cousin Am, out of regard for his neighbors' sensibilities, usually went up to Louisville or Cincinnati for his major sprees. When he returned from these "business trips" he was always the object of much discussion in the village. The Methodist and Baptist men-folks, sitting around the blacksmith-shop-garage, buzzed with envious curiosity when they saw him. Cousin Am walked jauntily through the streets as if the rattle of comment behind his back did not exist. He would smile and bow ceremoniously to the ladies, and wave his hand jovially to the men. The children he stopped and talked to, to their delighted embarrassment.

To us, his cousins, he brought trinkets and souvenirs of the big city. To us Cincinnati was not the saloon-infested den of iniquity our grown folks thought it, but a beautiful place whence Cousin Am returned happy, bearing gifts. We liked him so much we sometimes even thought of praying to God to let him into Heaven just as a special favor to us.

## II

Cousin Am and Cousin George had grown up together in the backwoods of East Tennessee. They came of good stock, badly run to seed. Before the Civil War their family, buttressed by land inherited from pioneer ancestors, held a position of some local importance. George was born in 1857; Ambrose a year or two before. During their youth they saw the meanest side of the war: Reconstruction, embittered by the shootings and burnings of local mountain-feuds. Both learned to hate the very name of war. George denounced it for



years from the lecture platform and pulpit as an evil second only to the saloon itself. But when the United States entered the World War, George, who was pastoring in Birmingham, whooped for Uncle Sam just as vigorously as any penny-pot preacher who had no previous convictions to go back on.

Ambrose, during the World War, laughed at the deified Woodrow's slogans about saving democracy and ending war. He never stopped hating war. He hated it more than ever when war-time Prohibition became effective, and the beautiful Cincinnati saloons, with their long mahogany bars and their shining plate-glass, gave way to dirty back-alley holes-in-the-wall, and the benevolent German barkeepers were succeeded by rat-faced furtive bootleggers. Not many people in the village dared talk aloud against Prohibition. Ambrose was denounced as pro-German and un-American for snickering at God's handiwork, the Eighteenth Amendment.

The father of the two boys, broken by the Civil War, sank to the shiftless ways of a tenant farmer. Each Fall the family packed its meagre household truck and migrated to a new farm and a new landlord. The life was hard, grinding, cheerless. The father relieved the tedium of it by taking an occasional drink of East Tennessee mountain-dew, the fiery first-run corn liquor that the mountaineers have made since time immemorial. There is no record that he ever drank to excess, or came home to abuse his wife and babies. But to George his father's jublations were catastrophes worse than death. In after years when he was, next to Bryan, the Anti-Saloon League's most highly paid rhetorician in the South, George exaggerated his father's infrequent brannigans into endless and gorgeous orgies. He drew tears from his audiences by describing the hard lot of his youth under the terror of a drunken father. Ambrose was different. He went on indulging himself frequently in the civilizing and social bottle. George, when he learned that Am drank, denounced him, too, from the pulpit as a drunkard, and held him up as a horrible example of the power of liquor to curse a life. Am laughed, took another nip, got out his fiddle, played "The Arkansas Traveler," patting his foot as he scraped the strings, and forgot his wowsier brother.

George had early found relief from the drudgery of farm life by getting religion. He went to church faithfully. First he tried a Quaker church which some Pennsylvania colonists had established in the uncongenial backwoods. Here, during a revival meeting, he experienced conversion. But the Quakers were too quiet to satisfy him. Next he sampled a Presby-

terian chapel, but the grim fatalism of predestination scared him more than the serenity of the Friends had bored him. So he joined for keeps the shouting Methodists, and lived to become the loudest shouter of them all. His conversion was a turning point in his life. It directed him into religion as a trade. Within a short time he heard God calling him to preach. He trained himself in oratory and in the doing of good deeds, so that he might acceptably answer the call.

The first to bite the dust before the power of George's ambition was his own father. George was fourteen years old when he professed religion at the Quaker chapel. Getting up from his knees at the altar he walked to the rear of the building where his father sat. Throwing his arms around the old man's neck, the boy pleaded with him to accept salvation. Much moved, the old man murmured:

"My son, you have taken the right step and your old father will not stand in your way, but will go with you."

But the fight for the old man's battered soul was not to be won so easily. George soon observed that his father cast longing eyes at the now forbidden jug, and that he seemed to pine for his old godless companions. The boy was firm. The shack in which they lived did not contain a private room for communing with the Lord, so George took his father off behind the granary and set him to praying for strength to overcome his thirst. From a distance George watched him, and kept him at the praying until the old man rose from his knees with a shining face which proclaimed that God had given him victory. George was greatly mortified when Am laughed at all this.

George believed passionately, with all the strength of his soul, that God would reward his father's victory over the Devil with happiness and plenty. But affairs on the rented farm moved on much as before; crops failed just as often and money was just as scarce. George's belief in his own righteousness, however, and in the rightness of his action never wavered. Nor would he ever admit that drinking was the least of the ills which beset his father. All through his life he was given to believing things easily, without requiring much proof.

After the conversion of his father, George set himself to the task of preparing for the ministry. He taught school, peddled churns, distributed Bibles, preached, and lectured to pay his way through the poor schools of East Tennessee. At the age of twenty-five he had finished a two-year course at Emory and Henry College, in the Virginia backwoods, and been graduated with the A.B. degree. He had won medals

for oratory, and married the daughter of the president of the college. Ambrose, in the meantime, spurning the benevolences of relatives and preachers, had gone to work for himself. When the two were old men Ambrose was as well and probably better educated than George. His tough, realistic mind did not harbor superstitions and illusions as George's did.

During his high-school days George contracted one belief out of which Ambrose was able to laugh him. He became a spiritualist, believing in the power of spooks so devoutly that he relied on them to help him pass a certain important examination. The spooks failed him, and he flunked ignominiously. Still George did not waver in his belief; he simply concluded that he had mistakenly called up the wrong spirit. So Ambrose arranged a private seance for his benefit. George's admiring biographer tells the story best.

The two [Ambrose and George] were rooming together. In the room was a rocking-chair that George was very proud of. It was a recent gift to him, left by an invalid in recognition of the comfort he had been to her in her last days. There was also at least one picture on the wall. Ambrose contrived by means of a cord tied to each of these that they should become the active and ocular instruments of at least one spirit, sometimes called the spirit of mischief. When George had retired and was sinking into that delicious state that teems with wonders and opens the gates of credulity wide, Ambrose called to him in a husky whisper: "George, George, look at that rocking chair!" George was startled and sat bolt upright with staring eyes. The rocking ceased. Ambrose could hear George's heart beat. Gently the chair began rocking again. George indulged in some inarticulate exclamation. Then he heard a gentle tapping on the wall, and Ambrose whispered, "Look, look, at that picture!" and George found voice to say, "Ambrose, it shore did move." It moved more violently, the rocker alternating with the picture. Any minute other pieces of furniture might come alive and begin to cut curious antics. "What does it mean, Ambrose?" "George, maybe it means you ought to return the chair." Then he carried on a conversation with the rocker, which convinced George against his will that the beloved treasure must be returned. The seance was broken up by a curious group that had gathered about the building, perhaps by prearranged publicity. In the group was a youth whose nerves could not stand the strain, and he began to wail. It was then necessary for Ambrose to let out the secret, aided in doing so convincingly by the picture overdoing its act and tumbling to the floor, revealing the telltale string.

George's believing mind was much shocked by this exposure, but he clung to his other beliefs with new and stronger tenacity.

### III

George's first appointment, after he entered the ministry, was to Cleveland, Tenn., the capital of the Holy Rollers. Although he stayed in this charge less than a year, he exhibited in it in a highly developed form the habits of ecclesiastical dictatorship that were later to bring him to the heights of political parsonship. The first object of

his reforming zeal was lowly enough. In the main square of the village stood the horse-racks to which the country people hitched their teams while they did their shopping. To George, for some strange reason, the horse-racks were an abomination unto the Lord. He agitated for their removal. The country people protested at the interference with their liberties.

"Young man," said one of them, "I understand you are pushing the question of moving our horse-racks to the back alleys. I think you had better attend to your preaching and let our horse-racks alone."

George replied: "The business of my preaching is to help clean up this country physically, mentally, and morally. I think this is part of my job." So the horse-racks went. He spent as much time advocating good roads, new courthouses and better telephones as he did in ministering to his flock.

In less than a year George had tired of his pastoral duties at Cleveland. His active, restless nature demanded more action. At this time, circa 1884, the Church was in the midst of an educational boom. George projected a school for girls to be located in Cleveland, and gave himself to the task of raising funds. Knowing that the Lord would want to help in this worthy endeavor, he concocted a brilliant scheme. The Louisiana State Lottery was then at the height of its glory. George felt sure that the Lord would indicate to him a winning ticket, and that with the funds thus easily secured the college could be brought speedily to reality. He asked a friend to buy the ticket for him. The friend refused, and rebuked him for suggesting it. George quickly about-faced. Slapping his friend on the shoulder, he said: "Old boy, but you've got a level head on your shoulders. We've got no business fooling with the Louisiana Lottery; it's a device of the Devil." Later he did his bit toward abolishing this institution of sinfulness.

Thereafter, in building the college, he relied upon the slower process of waiting for the Lord to move the hearts of rich Methodists. Today Centenary College, with almost a hundred students, stands in Cleveland as a monument to him. Any tourist who has driven from Chattanooga to Knoxville will remember Cleveland. The highway widens there, with a Coca-Cola stand on one side and the post-office on the other. Just beyond is the cemetery. The dilapidated brick building in a large lawn on the right-hand side of the road going north is Centenary College, George R. Stuart's monument. Methodist preachers too indigent to send their daughters to Randolph-Macon still educate them at Centenary.

The graph of George's success now began to rise sharply and steadily. On a visit to the holy town of Jackson, Miss., in

1890, he was called upon to pinch hit for the great Sam P. Jones when that illustrious revivalist's voice failed him just before an evening meeting. George held the audience of morons spellbound and sent them home just as thrilled as Sam himself could have thrilled them. From that time on, for sixteen years, he was the partner of the South's greatest revivalist, alternating with him in the pulpit and acting as his first lieutenant off the stage. The two were successful beyond the dreams of avarice.

Jones could sway an audience of back woods Methodists as few preachers could; George Stuart alone matched him in platform power. In that period Moody and Sankey were filling specially constructed tabernacles every night with pop-eyed listeners. Jones introduced their technique into the South. Coming into a city he would build a huge, flimsy barn, or tabernacle, secure the united support of all the local clergy, or at least all the Methodists, organize a working force of come-on men and ushers, and stage a sizzling campaign which wound up with gifts for the evangelist. He was already famous when George became his partner. Their song-leader was E. O. Excell, who has edited many hymnals and song-books for the church. The team played to great crowds and huge box-office returns all over the South, from Texas to Virginia.

In Southern Methodist circles even yet old timers discuss the relative powers of Jones and Cousin George. Jones was pungent, forceful, somewhat coarse. George was mellifluous, humorous, and pleading. "Make 'em laugh, then make 'em cry, and you've got 'em" was his formula. Al Jolson uses the same technique in putting over a mammy song. Modern practitioners of the evangelist's art, Billy Sunday, Stough, Gypsy Smith, and the Blacksmith Preacher, are dim bulbs compared to the blazing incandescence of a Jones-Stuart-Excell revival. The revivalists of today have never seen such a visitation of power as came upon George at an afternoon meeting in Wilmington, N. C.

He walked upon the platform and faced five thousand people, took his text and began to preach. Throughout the whole sermon there was unusual unctious and power. People sobbed aloud. "Amen" and "Hallelujah" were heard. In the closing moments of the sermon there came one of the most marvelous demonstrations of the Holy Spirit ever witnessed in their great meetings. The pastors of the city were on the platform. . . . When this wonderful demonstration of power came upon the speaker, two preachers jumped to their feet at the same moment and both of them cried "Hallelujah" at the very top of their voices. At the same time twenty-five or thirty people all over the audience leaped to their feet and began to cry aloud and shout. The two preachers ran across the platform, fell into each other's arms, and people began to shout, embrace each other, and shake hands all over the great audience. At that moment the most marvelous divine touch came upon George Stuart, and he was powerless to speak for a minute.

But he recovered his voice in time to call for penitents.

In 1906 Jones died suddenly, breaking up the partnership. George felt this blow to his livelihood keenly, but the Lord did not let His servant suffer from want of employment. Already, in the revivalistic dull seasons, he had tried his hand at secular lecturing. For the next six years he freelanced on the remoter lyceum and Chautauqua circuits, and in local Prohibition fights. His Chautauqua lecturing George never regarded very seriously. The only object of his speeches was to amuse and edify his customers. He carried thousands of yarns and jokes in his memory and had thousands more filed in his office. His lectures were strings of funny stories capped with a mild moral, such as "Don't be lopsided," "Wear a smile," and the like. Just before he went back into the ministry, he contemptuously turned down an offer from a lyceum booking bureau of \$20,000 for six months of his time.

### IV

George's belief in the divine inspiration of the Anti-Saloon League was one superstition out of which, unfortunately, Ambrose was never able to laugh him. In fighting for Prohibition he could combine two of the chief delights of his life, theological crusading and the regulation of other people's affairs. Southerners are born with an itch for politics; George had his full share of it. While he was still teaming with Jones the two had stirred up the whole South with their denunciations of the rum evil and their sensational charges against the moral conditions of whatever forlorn town they might be in. More than any other one man, George was responsible for Tennessee's swing into the dry column. In practically every other Southern State he waged war upon John Barleycorn.

His principal dry lecture was compounded of the same sort of hokum that made "Ten Nights in a Bar-room" such a knockout on the kerosene circuit. He told with sobs how he had dedicated his life to the crusade as a youth in a drunkard's home. He damned liquor with all the gusto of a medieval Dominican chasing a heretic. "The organized, monetized, politicalized, demonized liquor traffic is the most unconscientious, unscrupulous, fraudulent, knavish, crooked, two-faced, double-tongued, perfidious, treacherous, sneaking, and damnable aggregation that God's eye ever saw or the Devil's ingenuity ever fostered!" The beer barons, it appeared, had not a drop of human kindness in them. "There is no scoundrel they will not buy, no perfidious, treacherous, venal, perjured, barratrous agency they will not use, no corrupt, trothless, tortuous, and infamous influence they will not court; no foul, base,



and ignominious method they will not employ; no veracious, equitable, chivalrous, and stainless character they will not traduce; no sin they will not buy, and no virtue they will not sell; no wickedness this side of Hell they will not indorse and no sacredness this side of Heaven they will not profane to carry their plans and perpetrate their nefarious business!"

After all this he dramatized the sinful saloon before the yokels' bulging eyes.

Calling a little boy to the platform in the sight of all, he shouted: "What is the raw material for the gin mill? Our American boys! And this great drunkard factory is ever crying, 'Bring on more boys.'"

Then he called for something to represent a gin-mill.

Some one handed him a smoke-blackened lamp-chimney. After describing what this machine does to our American boys he shouted, "What shall I do with it?" The vast audience shouted back as with one voice, "Smash it." He walked over to a post at the corner of the platform and broke it into bits and trampled on them, while his audience leaped to their feet cheering till the building fairly rocked.

The glorious results of Prohibition he dramatized by recounting his experience in a local option fight in Bowling Green, Ky., in the early days of the crusade. It had been a dangerous contest. A committee met him at the train with the words, "George, she's as hot as a cookstove. If you spit on her she will fry. We thought a committee had better meet you for safety." But for days George spat and fought, and the drys carried the election. On a second visit to the now arid town, the milkman told him this affecting story:

I drove up to a drunkard's cottage, and a little girl came out to the wagon. . . . I noticed that her face was brighter than usual, and she said, "We want a quart of milk this morning." I replied, "No, you don't. I know what you get. You only want a half pint." As they did not pay promptly, I did not care to increase it. . . . She called her mamma to the door, and as her mother stepped to the door with a full week's milk tickets in her hand, the little girl said, "Mamma, don't we want a quart of milk this morning?" The mother said, "Yes, we will take a quart of milk." As I filled up the cup of the little girl until the white milk crowned it, she looked up with a smile playing over her sweet little face, and said, "Mr. Stuart drove the saloons out of Bowling Green, and papa has quit drinking, and we are going to get a quart of milk every morning now."

V

Every Southern audience that heard this story rose, wet-eyed, to its feet, shouting for quarts of milk for every little girl in the world, and, incidentally, signing the Anti-Saloon League subscription cards which the ushers shoved into their hands.

But after six years of free-lancing George began to long for that close touch with community affairs which the pastorate alone affords a preacher. The reforming of the horse-racks in Cleveland lingered

pleasantly in his memory; he craved a tilt with larger evils and more stubborn disciples of the Devil. In 1912 he accepted an appointment to Church Street Church in Knoxville. Soon his fine touch was discernible in the politics of the town. He called the city officials and police into his church and told them that "there are enough damnable pictures and pieces of literature on Gay street to ruin every boy in the city." He referred probably to a dull print of "September Morn" in a chaste silver frame which adorned a jeweler's window. At least this is the only damnable picture I can recall seeing during those years when I traversed Gay street daily. Furthermore, he initiated a law and order campaign which succeeded in chasing forty wretched prostitutes from the city. How Ambrose chuckled over his naïve belief that eliminating forty women would solve the social evil in a town of sixty thousand!

After four years in Knoxville George transferred to the First Church at Birmingham. Here he enjoyed even more spectacular success as a clerical city manager. Shortly after he arrived the liberal element in the city proposed Sunday movies. George rushed to the attack with the vigor of a setting hen chasing a June-bug. From the pulpit he shouted that our civilization is safe only "as long as we keep sacred our holidays and our holy-days." He threatened the city councilmen to their faces with the direst wrath of God if they suffered this abomination. He wrote letters to the newspapers, he circulated petitions, he stirred up his fellow preachers. In the end he saved Birmingham.

The next attempt of the emissaries of Satan to ruin the town was directed at the young people. Some perverse person advocated a dance-hall for one of the city's public parks. Again George roared to the attack. He marshalled the forces of righteousness and beat off this threat to the purity of the southern Pittsburgh with dashing success. These two great victories placed him in practically undisputed command of the city. It is the literal truth that no council ordinance, no civic project, no group enterprise, no public programme involving even slightly what he considered the city's moral welfare could succeed if he put his veto on it. Likewise the best guarantee of success for any civic undertaking was his sanction. For nine and a half years he ruled Birmingham. When he died the whole city went into mourning for its master.

VI

Ambrose, the black-sheep brother, had in the meantime drifted about the world enjoying himself, selling a safe or a vault now and then for his living. Am's technique in selling safes was just as ingenious

as that of George in selling salvation. He would walk into a country store and ask the proprietor if he needed a safe. When the merchant responded that he had one Am would request permission to examine it. Twirling the combination of the ancient strong-box between his unusually sensitive fingers, he would count the clicks of the clumsy tumblers, figure the combination, and quickly open the door before the eyes of the astonished merchant. "Now," Am would say impressively, "any clever crook can open this tin-can just as easily as I did." He always got the order. He was too smart to try his trick on a modern safe. Thus he displayed more acuteness than George, for George had tried to sell Prohibition to the blasé New Yorkers by the same methods he used on the yokelry of the Hookworm Belt. Ambrose's fiddling brought him fame, too. Today his playing of certain American folk-tunes is recorded on phonograph discs, to gladden the hearts of music lovers long after George's roars have been forgotten.

Ambrose traveled through life unencumbered save by the most elementary prejudices. His loyalty to the late Confederacy was one of these. Once when he was in Louisville a troupe of seven old-time fiddlers was playing at the big-time vaudeville theatre. During the engagement one of the seven died. The manager of the troupe, knowing of Am's fame as a fiddler, and learning that he was in town, invited him to take the vacant place at very handsome salary. Am, naturally, was much pleased at this recognition, and accepted forthwith. But when he arrived at the theatre for rehearsal he discovered that the troupe was billed as the G. A. R. Fiddlers, and that they wore Federal uniforms for the act. He threw his contract in the manager's face and went back to selling safes.

Cousin Am and Cousin George died less than two years apart. George's going did not reflect credit upon the kindness of the God he had served for nearly seventy years. A malignant affliction tortured his closing years. Time after time he was carried to famous physicians. The skill of the Johns Hopkins Hospital surgeons delayed the end but a short while. After his death his admirers chartered a special train to carry his body from Birmingham back to Cleveland. Thousands accompanied the body to the train and other thousands met it in Cleveland. The official council of the Anti-Saloon League passed resolutions of sympathy. He was given obituary editorials in all the leading newspapers of the South.


Ambrose was nearly seventy years old when he died. His life had outraged Southern Methodist propriety. He smoked, cursed, drank, was probably guilty of even

Cont'd on Back Page

# THE GOLDEN AGE OF COLUMBIA FOLK RECORDING

Columbia New Process Records

## Old Familiar Tunes




Riley Puckett      Clayton McMichen

Tanner's Skillet-Lickers

### Columbia NEW PROCESS Records

Made the New Way~Electrically  
Viva-tonal Recording~  
The Records without Scratch



## THE BLUE RIDGE HIGHBALLERS

(Led by CHARLEY LA PRADE, Fiddler)

HERE they are—the Blue Ridge Highballers from the highlands of the South! When it comes to playing the mountain dance music and the tunes, melodies and marches famous in the Southern hill country, the Highballers take nobody's dust. Charley La Prade, fiddler of note in a country critical of this type of music, is the organization's leader.



THE BLUE RIDGE HIGHBALLERS

- |   |         |         |
|---|---------|---------|
| SOLDIER'S JOY—Mountain Dance Music.   | 15168-D | 10-inch |
| SKIDD MORE—Mountain Dance Music   | 75c     |         |
| DARNEO—Mountain Dance Music   | 15132-D | 10-inch |
| DARLING CHILD—Mountain Dance Music  | 75c     |         |
| GOING DOWN TO LYNCHBURG TOWN—Intro.: Don't Let Your Deal Go Down—Mountain Dance Music           | 15096-D | 10-inch |
| WISH TO THE LORD I HAD NEVER BEEN BORN—Vocal—Luther B. Clarke, Accom. by Blue Ridge Highballers | 75c     |         |
| SANDY RIVER BELLE—Mountain Dance Music  | 15089-D | 10-inch |
| ROUND TOWN GIRLS—Mountain Dance Music   | 75c     |         |
| FLOP EARED MULE—Mountain Dance Music  | 15081-D | 10-in.  |
| FOURTEEN DAYS IN GEORGIA—Mountain Dance Music   | 75c     |         |
| GREEN MOUNTAIN POLKA—Mountain Dance Music   | 15070-D | 10-inch |
| UNDER THE DOUBLE EAGLE—March Medley—Mountain Dance Music  | 75c     |         |

Columbia New Process Records

## SMITH'S SACRED SINGERS



SMITH'S SACRED SINGERS

Columbia is proud of the opportunity that has been given them to aid in the marvelous revival work which Smith's Sacred Singers are doing.

- |   |         |         |
|---|---------|---------|
| TRACE THE FOOTSTEPS OF JESUS HE IS COMING BACK                          | 15173-D | 10-inch |
| JESUS PRAYED—Scripture Reading by Rev. M. L. Thrasher                   | 15159-D | 10-inch |
| LIFE'S RAILWAY TO HEAVEN  | 75c     |         |
| I WILL SING OF MY REDEEMER HE WILL SET YOUR FIELDS ON FIRE—Piano Accom. | 15144-D | 10-inch |
| WE ARE GOING DOWN THE VALLEY ONE BY ONE—Piano Accom.                    | 15128-D | 10-inch |
| IF I'M FAITHFUL TO MY LORD—Violin and Guitar Accom.                     | 75c     |         |
| SHOUTING ON THE HILLS—Violin and Guitar Accom.                          | 15110-D | 10-inch |
| THE EASTERN GATE—Piano Accom.   | 75c     |         |
| PICTURES FROM LIFE'S OTHER SIDE—Guitar Accom.                           | 15090-D | 10-inch |
| WHERE WE'LL NEVER GROW OLD—Piano Accom.                                 | 75c     |         |

MADE THE NEW WAY—ELECTRICALLY

## GID TANNER



Gid Tanner

GID TANNER is the man to make the fiddle talk; and, when Gid's fiddle talks, it's worth listening to. Like Riley Puckett, Tanner is another Southern minstrel with the ability to play his own accompaniment. Gid and Riley often team up to make a special record for Columbia.

- |  |         |         |
|--|---------|---------|
| JOHN HENRY—Duet with Fiddle and Guitar Accom. (Gid Tanner and Riley Puckett) | 15019-D | 10-inch |
| GEORGIA RAILROAD—Vocal with Fiddle and Banjo Accom. (Gid Tanner)             | 75c     |         |
| THE ARKANSAW TRAVELER—Specialty with Fiddle (Gid Tanner and Riley Puckett)   | 15017-D | 10-inch |
| FOX CHASE—Specialty with Fiddle (Gid Tanner)                                 | 75c     |         |
| BOLL WEEVIL BLUES—Vocal with Fiddle Accom.                                   | 15016-D | 10-inch |
| I'M SATISFIED—Vocal with Fiddle Accom.                                       | 75c     |         |
| DON'T GRIEVE YOUR MOTHER—Vocal with Fiddle Accom.                            | 15010-D | 10-inch |
| BE KIND TO A MAN WHEN HE'S DOWN—Vocal with Fiddle Accom.                     | 75c     |         |
| CUMBERLAND GAP—Violin and Banjo Duet (Gid Tanner and Riley Puckett)          | 245-D   | 10-inch |
| SOURWOOD MOUNTAIN—Violin and Banjo Duet (Gid Tanner and Riley Puckett)       | 75c     |         |

MADE THE NEW WAY—ELECTRICALLY



## VERNON DALHART



VERNON DALHART

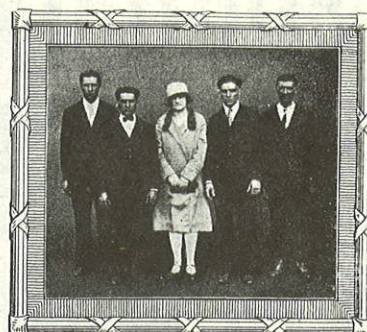
HERE'S a Southern tenor who is claimed by the South and the North, alike. Vernon Dalhart was born in Texas. Early in his career, he came to New York to perfect his singing art. The measure of Dalhart's success is recorded in Columbia Records which sell by the thousands. If you have yet to hear him, you have a treat in store. You'll like his selections, too. Dalhart has organized a musical group called "Dalhart's Texas Panhandlers." The popularity of this organization promises to be second only to that of its leader.

- |  |                     |
|--|---------------------|
| THE AIRSHIP THAT NEVER RETURNED—Vocal—Violin, Guitar and Mouth Harp Accomp.  | 15162-D             |
| I KNOW THERE IS SOMEBODY WAITING (In the House at the End of the Lane)—Vocal Duet—Novelty Accomp. Vernon Dalhart and Charlie Wells | 10-inch 75c         |
| THE SAD LOVER I'D LIKE TO BE IN TEXAS WHEN THEY ROUND UP IN THE SPRING—Vocals—Novelty Accomp.                                      | 15131-D 10-inch 75c |
| THE CREPE ON THE LITTLE CABIN DOOR—Guitar, Violin and Mouth Harp Accomp.   | 15107-D 10-inch 75c |
| WE WILL MEET AT THE END OF THE TRAIL—Vocals—Guitar and Violin Accomp.  | 15100-D 10-inch 75c |
| THE MIAMI STORM—Vocal—Violin and Guitar Accomp.  | 15092-D 10-inch 75c |
| ON THAT DIXIE BEE LINE THE PICNIC IN THE WILDWOOD—Vocals—Guitar, Fiddle and Mouth Harp Accomp.                                     | 15092-D 10-inch 75c |

## DEAL FAMILY

HERE is the Deal Family, or rather, part of the family. We wanted to put them all on a record, but they are so numerous that it was impossible to use any more than you see in the picture.

North Carolina is, indeed, fortunate in having such a family of sacred singers; they are recognized throughout the State, for no religious meeting is considered complete if the Deal Family isn't there to sing the grand old hymns.



THE DEAL FAMILY

- |  |             |
|--|-------------|
| EVERYBODY WILL BE HAPPY OVER THERE       | 15147-D     |
| I'M A ROLLING—Sacred Music—Organ Accomp. | 10-inch 75c |

## J. FRANK SMITH

- |   |             |
|---|-------------|
| THE PRODIGAL'S RETURN—Piano Accomp.                   | 15137-D     |
| THE DRUNKARD'S CHILD—Vocals—Violin and Guitar Accomp. | 10-inch 75c |

## BURNS AND TILLMAN

- |  |             |
|--|-------------|
| SOMETIME, SOMEWHERE—Sacred Duet—Elizabeth Tillman at the Piano | 15026-D     |
| TELL IT AGAIN—Sacred Duet—Elizabeth Tillman at the Piano       | 10-inch 75c |

## CHARLIE POOLE WITH THE NORTH CAROLINA RAMBLERS



CHARLIE POOLE WITH THE NORTH CAROLINA RAMBLERS

- |   |                     |
|---|---------------------|
| GOOD-BYE BOOZE  | 15138-D             |
| BUDDER ROSE—Vocals                                      | 10-inch 75c         |
| THERE'LL COME A TIME LEAVING HOME—Vocals                | 15116-D 10-inch 75c |
| MONKEY ON A STRING                                      | 15099-D             |
| WHITE HOUSE BLUES—Vocals                                | 10-inch 75c         |
| FLYIN' CLOUDS—Dance Music                               | 15106-D             |
| FORKS OF SANDY—Dance Music—North Carolina Ramblers      | 10-inch 75c         |
| RAGTIME ANNIE—Dance Music                               | 15127-D             |
| TOO YOUNG TO MARRY—Dance Music—North Carolina Ramblers  | 10-inch 75c         |
| THE GIRL I LEFT IN SUNNY TENNESSEE                      | 15043-D             |
| I'M THE MAN THAT RODE THE MULE 'ROUND THE WORLD—Vocals. | 10-inch 75c         |
| CAN I SLEEP IN YOUR BARN TONIGHT MISTER                 | 15038-D             |
| DON'T LET YOUR DEAL GO DOWN BLUES—Vocals                | 10-inch 75c         |

THE HIGHWAY-MAN HUNGRY HASH HOUSE—Vocals 15160-D 10-in. 75c

## ERNEST THOMPSON



ERNEST THOMPSON

THE explosion, which years ago robbed Ernest Thompson of his eyesight, gave to the South one of its greatest minstrels. The visual power that was lost to him seems to have passed into the beauty and understanding of his singing. Ernest Thompson is claimed by all the South, although his native state is North Carolina. Thompson is master of the guitar and the harmonica, and, like other famous Southern minstrels, has the ability to play his own accompaniments.

- |  |             |
|--|-------------|
| THE OLD TIME RELIGION—Vocal with Harmonica and Guitar Accomp.          | 15007-D     |
| I'M GOING DOWN TO JORDAN—Vocal with Harmonica and Guitar Accomp.       | 10-inch 75c |
| WHEN YOU'RE ALL IN DOWN AND OUT—Vocal with Harmonica and Banjo Accomp. | 15006-D     |
| WHISTLING RUFUS—Vocal with Harmonica and Banjo Accomp.                 | 10-inch 75c |
| WEEPING WILLOW TREE—Vocal with Guitar and Harmonica Accomp.            | 15001-D     |
| SYLVESTER JOHNSON LEE—Vocal with Guitar and Harmonica Accomp.          | 10-inch 75c |
| IN THE BAGGAGE COACH AHEAD—Solo—Harmonica and Guitar Accomp.           | 216-D       |
| THE LITTLE ROSEBUD CASKET—Solo—Harmonica and Guitar Accomp.            | 10-inch 75c |
| CHICKEN ROOST BEHIND THE MOON—Solo—Harmonica and Banjo Accomp.         | 206-D       |
| COON CRAP GAME—Solo—Harmonica and Banjo Accomp.                        | 10-inch 75c |

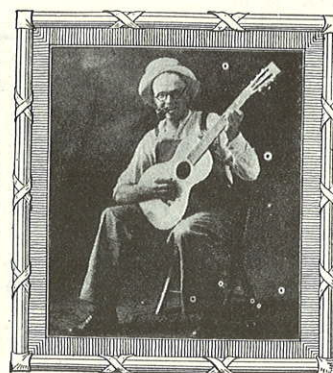
## CHRIS BOUCHILLON

"The Talking Comedian of the South"

WHEN Chris Bouchillon says anything he does it in such a dry, humorous sort of way that you can't help but laugh.

Chris isn't averse to a bit of playing and singing, now and then, either. When he tunes up his voice and guitar, folks come from miles around to hear the melodies of this popular South Carolina minstrel.

In addition to being one of the foremost wits and singers of the South, Chris can tinker with an auto just as effectively as with a tune.



CHRIS BOUCHILLON

- |   |             |
|---|-------------|
| BORN IN HARD LUCK                       | 15151-D     |
| THE MEDICINE SHOW—Vocals—Guitar Accomp. | 10-inch 75c |
| TALKING BLUES—Guitar Accomp.            | 15120-D     |
| HANNAH—Vocals—Fiddle and Guitar Accomp. | 10-inch 75c |

## WALTER MORRIS

- |   |             |
|---|-------------|
| SWEET MARIE                                   | 15115-D     |
| LULU WALSH—Vocals—Guitar Accomp.              | 10-inch 75c |
| TAKE BACK YOUR GOLD                           | 15101-D     |
| THE RAILROAD TRAMP—Vocals—Guitar Accomp.      | 10-inch 75c |
| CRAZY COON                                    | 15079-D     |
| BETSEY BROWN—Vocals—Guitar and Fiddle Accomp. | 10-inch 75c |

VIVA-TONAL RECORDING. THE RECORDS WITHOUT SCRATCH

## "DOCK" WALSH

"DOCK" WALSH is hard to catch. So great is the demand for him at country dances and entertainments in the South, that it's mighty difficult to tell where he'll be next. However, when you do catch him, it's worth all the trouble. That's why "Dock" is recording for Columbia.

"Dock's" banjo work is as good as his singing. Consequently, he is able to play his own accompaniment. This is a big factor in making "Dock" Walsh one of the very greatest of Southern minstrels.



"Dock" WALSH

- |   |             |
|---|-------------|
| TRAVELLING MAN—Banjo Accomp.  | 15105-D     |
| GOODBYE BOOZE—Vocals—Fiddle and Guitar Accomp. (Gid Tanner and Fate Norris) | 10-inch 75c |
| GOING BACK TO JERICHO   | 15094-D     |
| IN THE PINES—Vocals—Banjo Accomp.   | 10-inch 75c |
| KNOCKING ON THE HEN HOUSE DOOR—Vocal with Banjo Accomp.                     | 15075-D     |
| WE COURTED IN THE RAIN—Vocal with Banjo Accomp.                             | 10-inch 75c |
| THE BULLDOG DOWN IN SUNNY TENNESSEE—Vocal with Banjo Accomp.                | 15057-D     |
| EDUCATED MAN—Vocal with Banjo Accomp.                                       | 10-inch 75c |
| THE EAST BOUND TRAIN—Vocal with Banjo Accomp.                               | 15047-D     |
| I'M FREE AT LAST—Vocal with Banjo Accomp.                                   | 10-inch 75c |

## BUSH FAMILY

- |                                       |             |
|---------------------------------------|-------------|
| ON MY WAY TO JESUS                    | 15157-D     |
| MUSIC IN MY SOUL—Vocals—Organ Accomp. | 10-inch 75c |

VIVA-TONAL RECORDING. THE RECORDS WITHOUT SCRATCH

## GID TANNER AND HIS SKILLET-LICKERS WITH RILEY PUCKETT



GID TANNER AND HIS SKILLET-LICKERS WITH RILEY PUCKETT

GID TANNER also has his own dance orchestras, known as "Gid Tanner and His Skillet-Lickers" and "Gid Tanner and His Georgia Boys."

No country dance down in Gid's part of the country is considered complete unless Gid and his pals furnish the music.

- |  |             |
|--|-------------|
| SHORTENING BREAD                           | 15123-D     |
| I DON'T LOVE NOBODY                        | 10-inch 75c |
| DANCE ALL NIGHT WITH A BOTTLE IN YOUR HAND | 15108-D     |
| OLD JOE CLARK                              | 10-inch 75c |
| DON'T YOU HEAR JERUSALEM MOAN              | 15104-D     |
| ALABAMA JUBILEE                            | 10-inch 75c |
| WATERMELON ON THE VINE                     | 15091-D     |
| HAND ME DOWN MY WALKING CANE               | 10-inch 75c |
| TURKEY IN THE STRAW                        | 15084-D     |
| YA GOTTA QUIT KICKIN' MY DOG AROUND        | 10-inch 75c |

MADE THE NEW WAY—ELECTRICALLY

## "UNCLE BUNT" STEPHENS

THIS is "Uncle Bunt" Stephens, champion fiddler of the world. The old adage warns us that uneasy lies the head that wears a crown. But not so "Uncle Bunt's." His heart is as light as the bright mountain dance music he plays. "Uncle Bunt's" title was recently won in a contest staged in Detroit by Henry Ford. An almost unbelievable number of fiddlers competed—one thousand, eight hundred and sixty-five! "Uncle Bunt" is an exclusive Columbia artist. He makes his Columbia New Process Records with the fiddle that won him the championship.



"UNCLE BUNT" STEPHENS

- |  |             |
|--|-------------|
| CANDY GIRL   | 15085-D     |
| LEFT IN THE DARK BLUES—Fiddle Solos—Mountain Dance Music                     | 10-inch 75c |
| SAIL AWAY LADY—Fiddle Solo—Mountain Dance Music                              | 15071-D     |
| LOUISBURG BLUES—Fiddle Solo—Mountain Dance Music                             | 10-inch 75c |
| BUMGARNER AND DAVIS  |             |
| CINDY IN THE MEADOWS—Vocal Chorus with Fiddle and Banjo—Bumgarner and Davis  | 167-D       |
| JOHN HARDY—Vocal with Banjo—Eva Davis  | 10-inch 75c |
| SHOUT LOU—Square Dance—Banjo Solos—Samantha Bumgarner                        | 146-D       |
| FLY AROUND MY PRETTY LITTLE MISS—Square Dance—Banjo Solos—Samantha Bumgarner | 10-inch 75c |
| BIG-EYED RABBIT—Vocal Chorus with Fiddle and Banjo—Samantha Bumgarner        | 129-D       |
| WILD BILL JONES—Vocal Chorus with Banjo—Eva Davis                            | 10-inch 75c |

VIVA-TONAL RECORDING. THE RECORDS WITHOUT SCRATCH



# ERNEST V STONEMAN

AN EDISON DISCOGRAPHY

One of the most famous delineators of folk was the almost legendary Ernest V. Stoneman who waxed rich for many phonograph record companies during those golden 20s. Here we offer an Edison discography. Source: The Edison files.

Topographical key to layout:

The dates seen are actual recording dates.

1. The first column (5 digit numbers) are matrix numbers. Those with the prefix 11 were acoustic recordings; those with prefix 12 were electrical. These were all vertical hill & dale disc recording.
2. The second column consist of the issue numbers (also 5 digit). If recording was rejected it will be so listed. Please observe that matrix 11465 (see Jan. 25, 1927) had no issue number indicated. It did not come out on vertical hill & dale disc recording.
3. The third column is reserved for the title.
4. The fourth column has the cylinder issue number and its related designated matrix or control number (if known) in parenthesis. The cylinder issue (or catalog number as they are more generally known) appeared on the rim of the cylinder. As far as can be ascertained at this time, the 5 digit matrix or control cylinder number did not appear on the cylinder.

ERNEST V. STONEMAN discography

## Ernest V. Stoneman The Blue Ridge Mountaineer

June 21, 1926

11053 51788 Bad Companions  
11054 51788 When The Work's All Done This Fall  
11055 51823 Wreck Of The C. & O. (or "George Alley")  
11056 51869 Wild Bill Jones  
11057 51869 John Henry

June 22, 1926

11058 51823 Sinking Of The Titanic  
11059 51864 Watermelon Hanging On The Vine  
11060 51864 The Old Hickory Cane

June 23, 1926

11063 51909 My Little German Home Across The Sea  
11064 51909 Bury Me Beneath The Weeping Willow Tree

## The Dixie Mountaineers

January 24, 1927

11460 51951 The Bright Sherman Valley  
11461 51935 Once I Had A Fortune

January 25, 1927

11464 51935 Two Little Orphans - Our Mammies In Heaven  
11465 Kitty Wells

January 28, 1927

11481 51938 Hand Me Down My Walking Cane  
11482 51938 Tell Mother I Will Meet Her

## The Blue Ridge Mountaineer

January 29, 1927

11483 51994 We Courted In The Rain  
& The Dixie Mountaineers

January 29, 1927

11484 51951 The Bully Of The Town

May 10, 1927

11690 52026 The Fate Of Talmadge Osborne  
11691 52077 The Orphan Girl  
Assisted by Mrs. Stoneman  
11692 Hold Pass Around The Bottle

11693 52026 The Fatal Wedding

## & The Blue Mountaineers

September 12, 1927

11882 Reject The Little Black Mustache(sic)  
11883 Reject Puttin' On The Style  
11884 Reject All Go Hungry Hash House  
11885 Reject Sally Goodwin

September 13, 1927

11886 Reject When The Redeemed Are Gathering In  
11887 Reject He Was Nailed To The Cross

April 24, 1928  
18435 52350 All Go Hungry Hash House  
18436 52369 There'll Come A Time  
18437 52350 Sally Goodwin  
18438 52386 Careless Love

April 25, 1928

18440 52299 The East Bound Train  
18441 52299 The Unlucky Road To Washington  
18442 52369 The Old Maid And The Burglar  
18443 52312 Down On The Banks Of The Ohio  
18444 52312 We Parted By The River  
18445 52386 It's Sinful To Flirt

November 21, 1928

18881 52489 Goodbye Dear Old Step Stone  
18882 52461 Fallen By The Wayside  
18883 52489 All I've Gots' Gone  
18884 Reject My Mother And My Sweetheart  
18885 Reject Remember The Poor Tramp Has To Live  
18886 52461 The Prisoner's Lament

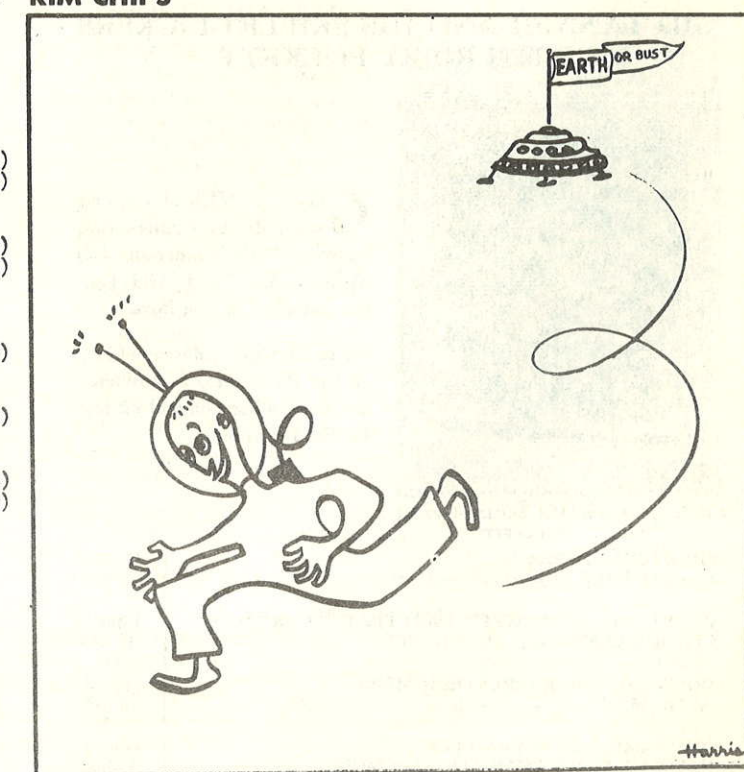
November 22, 1928

18887 Reject Midnight On The Stormy Deep  
18888 Reject The Pretty Mohea (Indian Maid)

18891 52479 I Remember Calvary - Remember  
18892 52479 He Is Coming After Me

Note: All items from September 13, 1927 through November 22, 1928 were assigned needle-cut (lateral disc) matrices and even two sides, I Remember Calvary... and He Is Coming After Me were assigned a catalog number of 20004. However it is extremely doubtful (we have found no evidence) that any needle-cuts of Stoneman ever were issued. .... 18889 and 18890 (see November 22, 1928 date) were by Frank Luther..... 18439 was by Frank Lucas

## RIM CHIPS



"Take me to Louis Armstrong...  
I'll see your leader later!"

# THE BLUES OF BLIND WILLIE McTELL

SAMUEL B. CHARTERS,

## THE BLUES OF BLIND WILLIE McTELL

"My daddy died and left me reckless,  
my daddy died and left me wild..."

In the late 1920's the record companies selling to the large clamorous race market were recording in most of the large cities in the South. The country blues were suddenly popular and the companies had finally gone into the South to try to find new singers that might catch on with a new blues style. Hundreds of obscure country singers were recorded and their records released during the late 1920's and early 1930's. Most of the releases sold very poorly and the singers are only obscure names on a small group of rare records. One or two, like Leroy Carr, had sudden and overwhelming success, but the others were forgotten. Of all of them there was only one singer who seemed to persist in his playing and singing, recording for every company that would listen to him, singing with an almost savage determination to be heard. Despite the intense beauty of his blues style the singer, Willie McTell, never was very successful, but he is one of the great figures of the country blues.

Little is known about McTell's life and backgrounds. He recorded a monologue about his life and career for the Library of Congress in 1940, but the material has not been made available. He was from Atlanta, a blind musician who began recording when he was still in his early twenties. He played a twelve string guitar, either playing it in a sharply rhythmic dance style or playing it with a knife sliding on the upper strings. His voice was normal in quality, but very expressive. He seems to have married a woman named Kate, and recorded with her in 1934. He was in New York in the fall of 1933, but returned to Atlanta, and was living somewhere in the city until several years ago. There is, at least, an outline of the man.

When McTell began recording the companies were using form contracts similar to the artists contracts in use today. The artist agreed to record exclusively for the company that was signing him and the company agreed to release eight sides by the artist within a year. The scale for recording was the same as it is today, \$42.25 for four sides, but the royalty varied. In McTell's case it was probably 1-1/2 cents for every record sold, one of the standard Victor arrangements. McTell found that the companies weren't paying too much attention to their singers, and he was unable to live on the little money he was making from the first releases; so he began recording for every company that got near Atlanta. Over the next twenty years his records were being sold by every major race label under a number of pseudonyms. He was "Georgia Bill" for Okeh, "Blind Sammie" for Columbia, "Blind Willie" for Vocalion, and "Red Hot Willie Glaze" for Bluebird. None of the records sold very well, but at least McTell was getting along. The Victor records were probably the best examples of his early style.

As Blind Willie McTell Atlanta, Oct. 18, 1927  
bve-40308 Writing Paper Blues Vi 21474  
bve-40309 Stole Rider Blues  
bve-40310 Mama, 'Tain't Long Fo' Day Vi 21474  
bve-40311 Mr. McTell Got The Blues

Atlanta, Oct. 17, 1928  
bve-47185 Three Women Blues Vi V-38001  
bve-47186 Dark Night Blues Vi V-38032  
bve-47187 Statesboro Blues Vi V-38001  
bve-47188 Loving Talking Blues Vi V-38032

Atlanta, Nov. 26, 1929  
bve-56598 Health Room Blues unissued  
bve-56599 Drive Away Blues Vi V-38580  
bve-56600 Hard Driving Mama unissued

Atlanta, Nov. 29, 1929

bve-56631 Blue Sea Blues unissued  
bve-56632 South Georgia Bound Blues "  
bve-56633 Mr. McTell's Sorrowful Moan "  
bve-56634 Weary Hearted Blues "  
bve-56635 Love Changing Blues Vi V-38580

The Columbia recordings, done in Atlanta in the fall of 1929-1931 were stiff and awkward. Many of the Columbia field recordings in the 14000 series have this awkwardness; so it may have been the fault of the recording engineers.

At any rate, McTell's Columbia dates were not successful.

As "Blind Sammie" Atlanta, Oct. 30, 1929  
W149299 Atlanta Strut Co 14657-D  
W149300 Travelin' Blues Co 14484-D  
W149301 Cigarette Blues unissued  
W149302 Come on Around To My House Mama Co 14484-D

Atlanta, Oct. 31, 1929  
W149318 Real Jazz Mama unissued  
W149319 Kind Mama Co 14657-D  
Atlanta, Oct. 23, 1931  
W151904 Southern Can Is Mine Co 14632-D  
W151905 Broke Down Engine Blues -----  
Ruth Day, accompanied by "Blind Sammie" same date  
W151906 Experience Blues Co 14642-D  
W151907 Painful Blues -----

The most interesting of the sides is his moving BROKE DOWN ENGINE BLUES, which he was to record again twenty years later.

In the first years of the depression McTell was still recording, but the record business was in desperate financial condition and the months of 1931 and 1932 passed slowly for him. His Okeh sessions were done late in 1931.

as "Georgia Bill" October, 1931  
405002 Stomp Down Rider OK 8936  
405003 Scarey Day Blues -----  
405084 Law Rider's Blues November, 1931  
405085 Georgia Rag OK 8924  
-----

The last Victor sessions were held early in 1932. The labels were credited to "Red Hot Willie Glaze" on the Victor release and to "Blind Willie" on the Bluebird release.

As "Red Hot Willie Glaze" or "Blind Willie," with Ruby Glaze, vocal: Feb. 22, 1932  
71603 Rollin' Mama Blues Vi 23328, Bb 5362, 6007  
71604 Lonesome Day Blues Vi 23353, Bb 5391  
71605 Let Me Scoop For You Vi 23328, Bb 5362, 6007  
71606 Searching The Desert Vi 23353, Bb 5391  
For The Blues

The Bluebird and Victor releases were semi-pornographic blues of the type that were still selling to the city audience. McTell was still trying to become popular, and still having very little success.

Vocalion signed McTell to a contract in 1933 and his records, as "Blind Willie" were among the early Vocalion releases after the financial reorganization of the company in the early thirties.



as "Blind Willie" New York, Sept. 18, 1933  
 14035 Savannah Mama Vo 02568  
 14036 Broke Down Engine Vo 02577  
 14037 Broke Down Engine #2  
 14038 My Baby's Gone Vo 02688

New York, Sept. 19, 1933  
 14045 Love Makin' Mamma  
 14046 Let Me Play With Your Yo-Yo  
 14047 Hard To Get  
 14048 Death Room Blues  
 14049 Death Cell Blues  
 14050 Lord Send Me An Angel Vo 02577  
 as "Blind Willie and Partner"  
 second guitarist and vocal - New York, Sept. 14, 1933  
 14007 Lay Some Flowers on My Grave  
 14008 Warm It Up To Me Vo 02595  
 14009 It's Your Time To Worry  
 14010 It's A Good Little Thing- Vo 02622, Fkwys FG3585

New York, Sept. 18, 1933  
 14034 Don't You See How This World Made A Change Vo 02623  
 New York, Sept. 19, 1933  
 14059 Snatch That Thing  
 New York, Sept. 21, 1933  
 14066 B&O Blues #2 Vo 02568  
 14067 Weary Hearted Blues Vo 02668  
 14068 Bell St. Lightnin'  
 14069 Southern Can Mama Vo 02622  
 14070 Runnin' Me Crazy Vo 02595  
 14071 East St. Louis Blues (Fare You Well)  
 as "Curley Weaver and Blind Willie" New York, Sept. 18, 1933  
 14027 Lord Have Mercy Vo 02623  
 If You Please

(Both Curley Weaver and Buddy Moss seem to have been in the studio with McTell, and the recordings by "Buddy Moss and Partner" and "Curley Weaver and Partner" may include McTell, just as either Moss or Weaver may be the "partner" on McTell's recordings. There was considerable confusion in the labeling of many of the releases.)

(The re-issue on the Folkways l. p. was done by the writer in 1956, before he was aware that it was McTell. This is another instance of McTell's ability to turn up in unexpected places.)

The new Decca race series was looking for singers and McTell and Kate began recording for Decca, using their right names, for the first time in four or five years. There was more interest in religious songs; so McTell characteristically recorded a number of hymns along with his blues. He was still determined to become popular.

as Blind Willie McTell Late 1934  
 Ticket Agent Blues De 7078  
 Bell Street Blues ---  
 Hillbilly Willie's Blues De 7117  
 Your Time To Worry ---  
 We Got To Meet Death One Day De 7140  
 Cold Winter Day De 7810  
 Lay Some Flowers On My Grave ---  
 as Blind Willie and Kate McTell  
 Dying Gambler De 7093  
 God Don't Like It ---  
 Ain't It Grand To Be A Christian De 7140

When John Lomax was in Atlanta recording folk music for the Library of Congress in 1940 McTell seemed to sense that there was something going on in the city and in a day or two he showed up with his guitar. He was not the kind of singer they were interested in, but John went ahead and recorded some of Willie's songs.

John didn't care for the style, and his son, Alan agreed with him. When Alan selected recordings for release by the Library he did not include any of McTell's singing.

Atlanta, 1940  
 4069B1 Just As Well Get Ready, You Got To Die  
 4069B2 Climbin' High Mountains Tryin' To Get Home  
 4069B3 Monologue On Accident  
 4070A1 Boll Weevil  
 4070B1 Dyin' Crapshooter's Blues  
 4070B2 Will Fox  
 4071B1 Monologue On Old Songs  
 4071B2 Old Time Religion, Amen  
 4071B3 Amazing Grace  
 4072A1 Monologue On History of Blues  
 4072A2 Monologue On Life As Maker Of Records  
 4072A3 Monologue On Himself  
 4072B1 King Edward Blues  
 4073A1 Kill-It-Kid Rag  
 4073B1 Chainey  
 4073B2 I Got To Cross De River O'Jordan

(The numerical system used on the Library of Congress recordings was an unusual one. The number 4069B1 indicates that the selection is on record number 4069, and that it is the first selection on the B side. The A side of record number 4071 seems to have been damaged, as no listings could be found in the 4071A grouping.)

It seemed that Willie McTell's recording career was over. But he was still determined. In the late 1940's a blind singer walked into the studios of Atlantic Records in New York City. It was, McTell, still playing his twelve-string guitar, and singing in his old style. Nothing had changed. His voice was a little heavier, but he had made no concessions to changing tastes. It was a recording in the old, grand style. Not only was the style unchanged, but the songs were old ones, his BROKE DOWN ENGINE and KILL-IT-KID RAG. As a final irony, it was released under a pseudonym, "Barrelhouse Sammy (The Country Boy)".

as "Barrelhouse Sammy" late 1940's  
 A320 Kill it, Kid At 891  
 A323 Broke Down Engine Blues ---

It has been several years since anyone has seen McTell, and he is probably dead. Success never came to him during his life, but the music he left behind on his records will someday bring him the attention he deserves. There may be some dispute over his importance as a singer, but as a man he is unforgettable.

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by SAMUEL B. CHARTERS

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| 5013 Little Girl Dressed in Blue Luther and Layman                    | 5064 Gootus-Inst. Charlie Herald & Roundup Rangers  | 5114 Wabash Blues Milton Brown & His Brownies                  |
| 5014 Hill Billy Wedding in June Luther and Layman                     | 5065 Kingdom Coming-Love Is But a Lassie Herald   | 5115 You're Bound to Look Like a Monkey-FT The Ranch Boys      |
| 5015 They Cut Down the Old Pine Tree Frank Luther                     | 5066 Soldier's Joy-Inst. Rustic Revellers   | 5116 Be Just Like Your Daddy Hamblin Jubilee                   |
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| 5029 The Last Round-up-Voc. The Ranch Boys                            | 5080 The Broken Wedding-Voc. Emory Arthur   | 5130 Let Me Call You Sweetheart Leo Soileau's Four Aces        |
| 5030 The Old Spinning Wheel-Voc. The Ranch Boys                       | 5081 My Own True Love-Vocal Emory Arthur  | 5131 Breeze-FT VC Leo Soileau's Four Aces                      |
| 5031 Possum Hollow-Breakdown FT Stripling Bros.                       | 5082 Ramblin' Hobo Blues-Vocal Emory Arthur   | 5132 Why Should I Care If You're Blue Rex Griffin              |
| 5032 Wednesday Night-Waltz Stripling Bros.                            | 5083 Don't Get Married-Vocal Emory Arthur   | 5133 Mean Woman Blues-Voc. Rex Griffin                         |
| 5033 Silver Lake Waltz Stripling Bros.                                | 5084 Sweet Silas-Breakdown-FT Stripling Brothers  | 5134 Honeymoon Polka-Inst. Heinie and Grenadiers               |
| 5034 Birmingham Jail-Waltz Stripling Brothers                         | 5085 St. Louis Blues Milton Brown & Brownies  | 5135 Die Doormusik Heinie and Grenadiers                       |
| 5035 Reckless Tex-Voc. The Texas Drifter                              | 5086 Good Man Is Hard to Find M. Brown & Brownies   | 5136 Shoe Slap Dance Heinie and Grenadiers                     |
| 5036 The Yodelin' Teacher-Voc. The Texas Drifter                      | 5087 In El Rancho Grande Milton Brown & Brownies  | 5137 Little Girl Prings Up Brown Brownies                      |
| 5037 Cowboy's Lullaby-Voc. Texas Drifter                              | 5088 Beautiful Texas-Wz Milton Brown & Brownies   | 5138 Shine On, Harvest Moon-FT Brown Brownies                  |
| 5038 Meet Me at the Crossroads, Pal-Voc. Texas Drifter                | 5089 Love in Bloom Milton Brown & Brownies  | 5139 Sweet Georgia Brown-FT Brown Brownies                     |
| 5039 Dude Ranch Party-Parts 1 & 2 The Texas Rangers                   | 5090 Object of My Affection Milton Brown & Brownies   | 5140 I Don't Work for a Livin'-Vocal Bill Gatin                |
| 5040 Tell Mother I'll Be There-Voc. J. and E. Dean                    | 5091 Get Away, Old Man, Get Away-Voc. Mack Bros.  | 5141 Talkin' Blues-Talking Bill Gatin                          |
| 5041 No Disappointment in Heaven-Voc. J. & E. Dean                    | 5092 On the Good Old Santa Fe-Voc. Mack Bros.   | 5142 Alabama Jubilee-String Band Cherokee Ramblers             |
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| 5044 Ain't We Crazy-Voc. Bradley Kincaid                              | 5095 Bruno Hauptmann's Fate-Vocal Buck Nation   | 5145 Only a Rose Bud-Vocal Mack Brothers                       |
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| 5046 My Mother's Beautiful Hands Bradley Kincaid                      | 5097 Sam Hall-Vocal with Guitar Tex Ritter  |  |
| 5047 The Old Wooden Rocker Bradley Kincaid                            | 5098 Lady Killin' Cowboy-Vocal Tex Ritter   |  |
| 5048 Precious One Kelly Brothers                                      | 5099 Lola Lee Stuart Hamblin Covered Wagon Jubilee  |  |
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| 5052 In the Garden-Sacred Vocal Happy Jack Turner                     | 5103 Beautiful Louisiana-Vocal Shelton Brothers   |  |
| 5053 Goin' Down the Road-Voc. Pie Plant Pete                          | 5104 'Neath the Maple in the Lane Shelton Brothers  |  |
| 5054 Rosalee-Vocal Pie Plant Pete                                     | 5105 My Mary-FT Shelton Brothers  |  |
| 5055 It's Been Years Voc. Jimmie Davis                                | 5106 You're Tired of Me-FT Milton Brown & Brownies  |  |
| 5056 Beautiful Mary Voc. Jimmie Davis                                 | 5107 Twelve Cent Cotton Rollin' in Wealth Buck Nation   |  |
| 5057 Good Time Papa Blues Voc. Jimmie Davis                           | 5108 Granddad's Cupid-Vocal Buck Nation   |  |
| 5058 Short Tail Blues-Voc. Jimmie Davis                               | 5109 When Our Old Age Pension Check Comes to Our Door Will You Love Me When My Hair Has Turned to Silver? |  |
| 5059 Wrong Man and the Wrong Woman-Voc. Zora Layman                   | 5110 I Follow the Stream-Vocal Sons of the Pioneers   |  |
| 5060 Fair Young Lover-Voc. Zora Layman                                | 5111 There's a Roundup in the Sky Sons of the Pioneers  |  |
| 5061 I'm Tying the Leaves so They Won't Come Down Log Cabin Boys      | 5112 Pretty Quadroon-Vocal Happy Jack Turner  |  |
| 5062 Answer to Twentyone Years Log Cabin Boys                         | 5113 Stay in Your Own Back Yard Happy Jack Turner   |  |
| 5063 I Will Sing of My Redeemer Log Cabin Boys                        | 5114 Look Out for the Window-Vocal Emory Arthur   |  |
| 5064 Where Is My Wandering Boy Tonight Cabin Boys                     | 5115 I'm Always Thinking of You Emory Arthur  |  |
| 5065 Peg Leg Jack-Vocal Frank Luther                                  | 5116 When I Take My Vacation in Heaven Mack Bros.   |  |
| 5066 I'm Popeye the Sailor Man-Voc. Frank Luther                      | 5117 My Mother's Evening Prayer-Voc. Mack Brothers  |  |
| 5067 Moonlight and Roses-Voc. Frank Luther Trio                       | 5118 Stay in the Wagon Yard-Vocal Joe Shelton   |  |
| 5068 Picture from Life's Other Side Frank Luther Trio                 | 5119 The Coupon Song-Vocal Joe Shelton  |  |
| 5069 Where We'll Never Grow Old Frank Luther Trio                     | 5120 Love Call Yodel-Vocal Rex Griffin  |  |
| 5070 Tumbling Tumbleweeds-Voc. Trio The Ranch Boys                    | 5121 The Trail to Home Sweet Home Rex Griffin   |  |
| 5071 Over the Mountains Kiss the Sky Ranch Boys                       | 5122 I Don't Love Nobody But You-Voc. Rex Griffin   |  |
| 5072 Down on the Waves-Waltz Stripling Brothers                       | 5123 Blue Eyes Lullaby-Voc. Rex Griffin   |  |
| 5073 Helena Polka-Polka Joe Fisher Concertina O.                      | 5124 When It's Round-up Time in Heaven Jimmie Davis   |  |
| 5074 Circling Pigeons-Waltz Joe Fisher Concertina O.                  | 5125 Nobody's Darlin' But Mine-Vocal Jimmie Davis   |  |
| 5075 Happy Go Lucky Polka Joe Fisher Concertina O.                    | 5126 Sweet Jennie Lee Milton Brown & Brownies   |  |
| 5076 Sutor's Waltz Joe Fisher Concertina O.                           | 5127 I Love You Milton Brown & Brownies   |  |
| 5077 Springtime-Two Step Joe Fisher Concertina Orch.                  | 5128 Mother's Love-One-Step McCarthy Brothers   |  |
| 5078 Linker Polka Joe Fisher Concertina Orch.                         | 5129 My Texas Girl-Polka McCarthy Brothers  |  |
| 5079 Home on the Range-Vocal Trio The Ranch Boys                      | 5130 Black Eyes-Two-Step McCarthy Brothers  |  |
| 5080 Red River Valley-Vocal The Ranch Boys                            | 5131 Remembrance-Polka McCarthy Brothers  |  |
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| 5083 Tumbling Tumbleweeds-Voc. Sons of the Pioneers                   | 5134 My Hero ("Chocolate Soldier") Perry Brothers   |  |
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| 5086 Red River Valley-Vocal Bradley Kincaid                           | 5137 Trombone Polka-Polka Joe Fisher Concertina O.  |  |
| 5087 Whisker-Box Trot Stripling Brothers                              | 5138 Isle of Capri-Voc. Pappy, Zeke, Ezra & Elton   |  |
| 5088 Your Enemy Cannot Harm You Stripling Brothers                    | 5139 Open Up Them Pearly Gates Pappy, Zeke, etc.  |  |
| 5089 You Better Let That Liar Alone F. Luther Trio                    | 5140 Down Home Rag-Inst. Happy Hollow Hoodlums  |  |
|   | 5141 Bananas-Inst. Happy Hollow Hoodlums  |  |
|   | 5142 Deep Elem Blues-Voc. Duet Shelton Brothers   |  |
|   | 5143 Hang Out the Front Door Key Shelton Brothers   |  |
|   | 5144 Just Because-Duet Shelton Brothers   |  |
|   | 5145 Who Wouldn't Be Lonely-Duet Shelton Bros.  |  |
|   | 5101 Corrine Corrina-FT VC Leo Soileau's Four Aces  |  |
|   | 5102 Nobody's Business If I Do Soileau's Four Aces  |  |
|   | 5103 Green Valley Waltz Leo Soileau's Four Aces   |  |
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|   | 5117 Poor Boy Stuart Hamblin Covered Wagon Jubilee  |  |
|   | 5118 That Silver-Haired Daddy of Mine Log Cabin Boys  |  |
|   | 5119 When It's Prayer Meetin' Time in the Hollow-Voc. Brownies  |  |
|   | 5120 Down by the O-H-I-O Milton Brown & Brownies  |  |
|   | 5121 Thirty Three Years in Prison Tex Ritter  |  |
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|   | 5135 Die Doormusik Heinie and Grenadiers  |  |
|   | 5136 Shoe Slap Dance Heinie and Grenadiers  |  |
|   | 5137 Little Girl Prings Up Brown Brownies   |  |
|   | 5138 Shine On, Harvest Moon-FT Brown Brownies   |  |
|   | 5139 Sweet Georgia Brown-FT Brown Brownies  |  |
|   | 5140 I Don't Work for a Livin'-Vocal Bill Gatin   |  |
|   | 5141 Talkin' Blues-Talking Bill Gatin   |  |
|   | 5142 Alabama Jubilee-String Band Cherokee Ramblers  |  |
|   | 5143 Bully of the Town-String Band Cherokee Ramblers  |  |
|   | 5144 Tack Me Back to My Home on the Plains Nation   |  |
|   | 5145 Only a Rose Bud-Vocal Mack Brothers  |  |
|   |   |  |
|   | 5126 Lady in Red-FT Pappy, Zeke, Ezra & Elton   |  |
|   | 5127 Let Gypsy Tea Room Pappy, Zeke, Ezra & Elton   |  |
|   | 5128 Six Months in Jail Ain't Long Emory Arthur   |  |
|   | 5129 The Bootlegger's Lullaby-Vocal Emory Arthur  |  |
|   | 5130 Me and My Burro-Vocal Trio The Ranch Boys  |  |
|   | 5131 Beautiful Ohio The Ranch Boys  |  |
|   | 5132 In the Shade of the Old Apple Tree-FT Brown  |  |
|   | 5133 Black and White Rag Milton Brown & Brownies  |  |
|   | 5134 Jesus Hold My Hand-Sacred Royal Quartette  |  |
|   | 5135 When I Rest on the Bosom of My King Royal Qt.  |  |
|   | 5136 Precious Memories-Sacred Royal Quartette   |  |
|   | 5137 Some Day-Sacred Voc. Ray Whitley   |  |
|   | 5138 Will Rogers-Voc. Ray Whitley   |  |
|   | 5139 Wiley Post-Voc. Ray Whitley  |  |
|   | 5140 Little Dutch Mill-Inst. Leo Soileau's Four Aces  |  |
|   | 5141 Frankie and Johnnie-Inst. Leo Soileau's Four Aces  |  |
|   | 5142 Put on Your Old Grey Bonnet Brown & Brownies   |  |
|   | 5143 Some of These Days M. Brown & Brownies   |  |
|   | 5144 Message from Home Sweet Home Shelton Bros.   |  |
|   | 5145 Our Senator Huey Long-Voc. Scotty the Drifter  |  |
|   | 5146 You're Going to Leave the Old Home Tonight-Voc. Shelton-Fox  |  |
|   | 5147 Sal Let Me Chew Your Bosom Some Sheltons-Fox   |  |
|   | 5148 Gonna Raid Chicken Roost Tonight Sheltons-Fox  |  |
|   | 5149 Home Brew Rag-Inst. Cherokee Ramblers  |  |
|   | 5150 Goin' Down the Road Feelin' Bad C. Ramblers  |  |
|   | 5151 Careless Love-Voc. Texas Rangers   |  |
|   | 5152 New River Train-Voc. Texas Rangers   |  |
|   | 5153 Casey Jones-FT Inst. VC Dixie Demons   |  |
|   | 5154 Runnin' Wild-FT Inst. VC Dixie Demons  |  |
|   | 5155 After You've Gone-FT Inst. VC Dixie Demons   |  |
|   | 5156 Ain't She Sweet-FT Inst. VC Dixie Demons   |  |
|   | 5157 Grandfather's Clock-Voc. Carolina Buddys   |  |
|   | 5158 Shake Hands with Mother-Voc. Carolina Buddys   |  |
|   | 5159 Is There No Kiss for Me Tonight Love? Scotty   |  |
|   | 5160 Just Before the Battle Mother Scotty the Drifter   |  |
|   | 5161 Got to Live Your Religion Every Day Parker Quart.  |  |
|   | 5162 Look for the Rainbow-Voc. Parker Quartette   |  |
|   | 5163 Riding Old Paint, Leading Old Bald Hamblin   |  |
|   | 5164 Lopez the Bandit Hamblin Jubilee   |  |
|   | 5165 Rain Rain-Polka Heinie & His Grenadiers  |  |
|   | 5166 Jolly Lumberjack-Inst. Heinie & His Grenadiers   |  |
|   | 5167 Just for Old Times Sake-Voc. Rex Griffin   |  |
|   | 5168 Let Me Call You Sweetheart Again Rex Griffin   |  |
|   | 5169 Me and My Shadow-FT VC Dixie Demons  |  |
|   | 5170 From Monday On-FT VC Dixie Demons  |  |
|   | 5171 I'll Be Glad When You're Dead You Rascal You   |  |
|   | 5172 Taking Off-Str. Band Milton Brown & Brownies   |  |
|   | 5173 Boots and Saddle Peaceful Valley Folks   |  |
|   | 5174 It's Spring in the Rockies Again-Voc. Valley Folks   |  |



5151	Every Man a King-Goodbye Huey Long	Ramblers	2214	Don't Be Knockin'	Parker Quartette	3277	Piles of It-FT VC	New Dixie Demons	5340	Trouble in Mind	Leon's Lone Star Cowboys	5403	Seven More Days	Tex Fletcher & Joe Rogers	5467	When This Evening Sun Goes Down	Carter Family
5152	Darling of L.S.U.-Touchdown for L.S.U.-Inst.	Louisiana Ramblers	2215	Just Like Heaven	Parker Quartette	3278	Preacher and the Bear	New Dixie Demons	5341	Just a Blue Eyed Blonde	Leon's Lone Star Cowboys	5404	Girl in the Blue Velvet Band	Fletcher & Rogers	5468	Jim Blake's Message-Voc.	Carter Family
5153	Underneath Louisiana Moon	Louisiana Ramblers	2216	Love Letters in the Sand	Four Aces with Soileau	3279	Chumming Jacob's Ladder	Royal Quartette	5342	Little Old Sod Shanty on the Claim	Ranch Boys	5405	Wild Cat Mambo	Leon's Lone Star Cowboys	5469	That Golden Love	Shelton Bros. (Bob & Joe)
5154	Miss Vandy Inst. VC	Pappy, Ezra & Elton	2217	My Blue Heaven-Voc.	Marc Williams	3280	When the Moon Comes Over the Mountain	Four Aces with Leo Soileau	5343	Right or Wrong	Milton Brown & His Brownies	5406	You're in My Heart to Stay	Leon's Lone Star Cowboys	5470	Oh You Pretty Woman	Shelton Bros.
5155	Red Sails in the Sunset	Pappy, Ezra & Elton	2218	My Melancholy Baby-Voc.	Marc Williams	3281	Wreck of Old No. 9	Four Aces with Leo Soileau	5344	Wheezy Anna	Milton Brown & His Brownies	5407	(Hittin' the Trail	Tex Ritter	5471	Oh Fashioned Love	Bruner's Texas Wanderers
5156	Where the Rhododendron Grows	Pappy, Ezra & Elton	2219	Let the Rest of the World Go By	Texas Rangers	3282	31st Street Blues-FT	Leon's Lone Star Cowboys	5345	Don't Bring Lulu-FT VC	New Dixie Demons	5408	(Ridin' Down the Trail to Albuquerque	Tex Ritter	5472	You're No Good Any More	Edwards' Ala. Boys
5157	Oregon Trail-Voc.	Peaceful Valley Folks	2220	Lonesome Valley Sally-Voc.	Texas Rangers	3283	China Boy-FT	Leon's Lone Star Cowboys	5346	You Can Tell She Comes from Dixie	Dixie Demons	5409	(Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5473	Sigh and Cry Blues	Dave Edwards' Ala. Boys
5158	Take Those Mountains Out of My Way-Voc.	Davis & Jones	2221	When I Leave This World Behind	Sons of the Pioneers	3284	Stay on the Right Side Sister	Brown's Brownies	5347	She's Duggin' Me	Ross Rhythm Rascals	5410	(Sugar Babe	Hugh & Shug's Radio Pals	5474	I'm Gonna Fix Your Wagon	Shelton Brothers
5159	Are You Tired of Me Darling?	Jimmie Davis & Buddy Jones	2222	Black Sheep I'll Be	Shelton Brothers (Bob & Joe)	3285	Mama Don't Allow It	Milton Brown & His Brownies	5348	Business in F	Ross Rhythm Rascals	5411	(Honey Moon Stream	Hugh & Shug's Radio Pals	5475	(Take Me Down in Georgia-Voc.	Shelton Brothers
5160	Louisiana Sweetheart-Voc.	Floyd Shreve	2223	When It's Night Time in Nevada	Shelton Brothers	3286	Sleepy River Grand-Singing	Louisiana Strollers	5349	(The Women-Singing & Yodeling	Buddy Jones	5412	(Serenaders' Waltz	East Texas Serenaders	5476	(Gulf Coast Blues-Voc.	Riley Puckett
5161	Georgia Blues-Voc.	Floyd Shreve	2224	Mother and Dad-Voc.	Earl & Willie Phelps	3287	Marsovia Waltz-Inst.	Carter Family	5350	(My Home in the Hills of Carolina	Buddy Jones	5413	(Beaumont Rag	East Texas Serenaders	5477	(There's a Gold Mine in the Sky	Riley Puckett
5162	Birmingham Jail	Leo Soileau's Four Aces	2225	Please Take Me Back to My Darling	E.-W. Phelps	3288	Golden Wedding Anniversary	The Carter Family	5351	(Long Long Ago	Brown's Musical Brownies	5414	(I'm Here to Get My Baby Out of Jail	Shelton Bros.	5478	I Saw Your Face in the Moon	Jimmie Davis
5163	My Wild Irish Rose	Leo Soileau's Four Aces	2226	Alamo March-Inst.	Paradise Entertainers	3289	Wild Western Moonlight	Flannery Sisters	5352	(East Texas Drag	East Texas Serenaders	5415	(Over Somebody Else's Shoulder	Ross Rascals	5479	I Saw Your Face in the Moon	Cliff Bruner & Boys
5164	Copenhagen	Milton Brown & His Brownies	2227	Melody from the Sky	The Sons of the Pioneers	3290	I Know There Is Somebody Waiting	Flannery Sisters	5353	(Brown's Ferry Blues	Kirk & Sam McGee	5416	(The Only Girl	Carter Family	5480	Blue Kimono Blues-Voc.	Shelton Brothers
5165	Who's Sorry Now	Milton Brown & His Brownies	2228	Hills of Old Wyoming	The Sons of the Pioneers	3291	Just a Little Cough Drop	Whitley's Ramblers	5354	(High Geared Daddy	Sam McGee	5417	(Will I Ever Find My True Love	F. & B. Ross	5481	My Gal Is Mean-Voc.	Shelton Brothers
5166	On Treasure Island	Peaceful Valley Folks	2229	Moore River Mine Song	Willie Phelps	3292	Trailin'	Ray Whitley's Range Ramblers	5355	(Ten Tiny Toes-Singing	Jimmie Davis	5418	(Pray for Me Mother	Frank & Buddy Ross	5482	(Small Town Mama-Voc.	Buddy Jones
5167	Wheel of the Wagon Is Broken	Peaceful Valley Folks	2230	Terrific Tupelo Storm	Willie Phelps	3293	Minnie the Mermaid	Phelps' Virginia Rounders	5356	(Corrine Corrina	Cliff Bruner's Texas Wanderers	5419	(Cross Patch	Brown's Musical Brownies	5483	(In the Grave of Nobody's Darling	Jimmie Davis
5168	Big River Blues-Voc.	Carolina Buddys	2231	My Bananas-FT VC	Phelps' Va. Rounders	3294	When I Wore My Daddy's Brown Derby	Phelps	5357	(Four or Five Times	Cliff Bruner's Texas Wanderers	5420	(Drunkard's Blues-Singing	Buddy Jones	5484	(Smiles-String band	Dave Edwards' Ala. Boys
5169	Mississippi Valley Blues	Carolina Buddys	2232	My Baby's Hot	Norman Phelps' Virginia Rounders	3295	Kansas City Kitty	Louisiana Strollers	5358	(Nobody Cares for Me	Hodges & Dixie Vagabonds	5421	(Just Forgive and Forget-Singing	Jimmie Davis	5485	(Blue Man's Blues	Dave Edwards' Ala. Boys
5170	Johnston's Old Grey Mule	Shelton Brothers	2233	On a Road that Winds Down to the Sea	Phelps	3296	Married Woman's Blues	Louisiana Strollers	5359	(Roll Along Kentucky Moon	Hodges & Vagabonds	5422	(Sweetheart of West Texas-Singing	Jimmie Davis	5486	(Hello Stranger-Voc.	The Carter Family
5171	Magnolia Waltz	Cherokee Ramblers	2234	Tired of the Same Thing All the Time	Brown O.	3297	I'll Never Say "Never Again" Again	Leon's Lone Star Cowboys	5360	(Only When a Buddy Not a Sweetheart	Sal Foster	5423	(Travelin' Blues	Leon's Lone Star Cowboys	5487	(Boogie-Woo Blues-Str. Bd.	Ross Rhythm Rascals
5172	Short'n' Bread-Inst.	Cherokee Ramblers	2235	Would You Leave Me Alone Little Darling?	Griffin	3298	Mr. and Mrs. Is the Name	Leon's Lone Star Cowboys	5361	(I Don't Know Why	Leon's Lone Star Cowboys	5424	(Baby Won't You Come Along	Leon's Lone Star Cowboys	5488	(I'm Just a Country Boy at Heart	Ross Rascals
5173	Yes Sir, That's My Baby-FT VC	Dixie Demons	2236	Walkin' Blues-Voc. with Guitar	Rex Griffin	3299	I Love the Life of a Cowboy	Lem's Home Boys	5362	(I Love the Life of a Cowboy	Lem's Home Boys	5425	(Fanny When You Feel That Way	Carter Family	5489	(New Do Right Daddy	Leon's Lone Star Cowboys
5174	Sweet Sue-Just You-FT VC	Dixie Demons	2237	Woman's Answer to Nobody's Darling	Roy Shaffer	3300	No Other Fellow's Sweetheart	Lem's Home Boys	5363	(Big Bully-Old Time Fiddling	Stripling Bros.	5426	(Sweet Bunch of Daisies	McMichen's Ga. Wildcats	5490	(Dear Little Girl	Leon's Lone Star Cowboys
5175	Naturalized for Heaven-Voc.	Parker Quartette	2238	(We Buried Her Beneath the Willow	Sally Foster	3301	Big Bully-Old Time Fiddling	Stripling Bros.	5364	(Mayflower-Old Time Fiddling	Stripling Bros.	5427	(Old Coon Dog Blue-Voc.	Fleming & Townsend	5491	(Lies-String Band	Bar-X Cowboys
5176	Play On, Little David-Voc.	Parker Quartette	2239	(Country Doctor (Doc. Brown Has Moved Upstairs)	Jack Major	3302	I'm Afraid of Bees	New Dixie Demons	5365	(Man Man What a Band!	New Dixie Demons	5428	(Sumava Mountain Home-Wz	Freddie Fisher Band	5492	(I'd Love to Live in Loveland	Bar-X Cowboys
5177	Maple on the Hill	Peaceful Valley Folks	2240	(Parts 1 & 2-Voc. with Guitar	Jack Major	3303	Man Man What a Band!	New Dixie Demons	5366	(You Took My Candy	Whitley's Range Ramblers	5429	(Maple on the Hill Is Gone-Voc.	Don Weston	5493	(Answer to Nobody's Darling	Louisiana Rounders
5178	Passing of Little Joe	Peaceful Valley Folks	2241	(I Wish I Had Never Seen Sunshine	Jimmie Davis	3304	Everybody's Tryin' to Be My Baby	Rex Griffin	5367	(I Found a Sweetest of Mine	Leon's Lone Star Cowboys	5430	(I'll Be True to the One I Love	Frank & Buddy Ross	5494	(Me and My Pal from New Orleans	La. Rounders
5179	Cheesy Breeze	Milton Brown & His Brownies	2242	(I Wish I Had Never Seen Sunshine	Jimmie Davis	3305	I'm Ready to Reform-Singing	Rex Griffin	5368	(I'll Be True to the One I Love	Frank & Buddy Ross	5431	(There's an Old Easy Chair by the Fireplace-Voc.	Don Weston	5495	(Seven Years with the Wrong Woman	Shelton Bros.
5180	Chinatown, My Chinatown	M. Brown & His Brownies	2243	(I Wish I Had Never Seen Sunshine	Jimmie Davis	3306	Beale Street Mama	Milton Brown & His Brownies	5369	(Way Out There-Singing	Sons of the Pioneers	5432	(Old Pal Why Don't You Answer Me-Voc.	Don Weston	5496	(Sunbonnet Sue-String Band	Cliff Bruner & Boys
5181	Missouri Waltz-Voc. Trio	The Ranch Boys	2244	(Over the Santa Fe Trail	Sons of the Pioneers	3307	Roseland Melody	Milton Brown & His Brownies	5370	(Tumbling Tumbleweed	Sons of the Pioneers	5433	(Deep Elem Blues, No. 3-Voc.	Shelton Brothers	5497	(My Daddy, My Mother and Me	Bruner & Boys
5182	Just an Evening at Home	The Ranch Boys	2245	(Waltz You Saved for Me	Milton Brown & His Brownies	3308	You Tell Her I Stutter	Scotty the Drifter	5371	(In the Shadow of the Pines	The Carter Family	5434	(Mistreated Blues	Leon's Lone Star Cowboys	5498	(There'll Be Some Changes Made	Brown's Brownies
5183	Echoes from the Hills-Voc.	Sons of the Pioneers	2246	(Old Water Mill by a Waterfall	Brown & Brownies	3309	Gooseberry Pie-Singing	Scotty the Drifter	5372	(Wayworn Traveler-Singing	The Carter Family	5435	(Mama Don't Allow It	Leon's Lone Star Cowboys	5499	(Just at Twilight-Voc.	Fleming & Townsend
5184	Song of the Pioneers-Voc.	Sons of the Pioneers	2247	(Twilight on the Trail-Voc.	The Ranch Boys	3310	What a Happy Time-Sacred	Parker Quartette	5373	(Want My Rib	Clayton McMichen's Ga. Wildcats	5436	(I Want My Rib	Clayton McMichen's Ga. Wildcats	5500	(Tell My Baby I'm Gone	Fleming & Townsend
5185	One Eleven Special-Nov. Fiddling	Curley Fox	2248	(I Ain't Gonna Let Of Satan Turn Me Round-Voc.	David & Jones	3311	I'm Looking Over a Four Leaf Clover	La. Strollers	5374	(I'm a Do Right Papa	Leon's Lone Star Cowboys	5437	(Yum Yum Blues	Clayton McMichen's Ga. Wildcats	5501	(Beat Cat Howl Blues-Voc.	Gene Autry
5186	Tennessee Roll-Fiddle	Curley Fox	2249	(I'll Be Sweet When We Meet	David & Jones	3312	The Unexplained Blues	Louisiana Strollers	5375	(Dinah-String Band	Leon's Lone Star Cowboys	5438	(Paper of This-Singing	The Vass Family	5502	(Shine On, Rocky Mountain Moonlight	Fletcher
5187	Answer to Just Because	Shelton Brothers	2250	(Little Darling Pal of Mine	Four Aces with Soileau	3313	Ain't She Sweet	Four Aces with Leo Soileau	5376	(Maybe-FT VC	New Dixie Demons	5439	(Blue Days-Singing with Guitar	Gene Autry	5503	(Shreveport County Jail Blues	Buddy Jones
5188	That's a Habit I've Never Had	Dixie Demons	2251	(Somebody Loves You	Four Aces with Soileau	3314	Good Night Little Girl of My Dreams	Soileau's 4 Aces	5377	(Rose Colored Glasses-FT VC	New Dixie Demons	5440	(Money Ain't No Use Anyway	Gene Autry	5504	(Florentine Around-Singing	Buddy Jones
5189	Old Fashioned Love-FT VC	Dixie Demons	2252	(Talkin' Bout You	Norman Phelps' Va. Rounders	3315	Border Affair-Singing	Tex Fletcher	5378	(I Wonder Who's Kissing Her Now	Jimmie Davis	5441	(I'll Be True to the One I Love	Frank & Buddy Ross	5505	(Chickens Don't Roost Too High	Jimmie Davis
5190	Shine-FT VC	Dixie Demons	2253	(Nobody's Business But My Own	Phelps' Va. Rounders	3316	I'm Goin' Back to Red River Valley	Tex Fletcher	5379	(Pal of Long Ago-Singing	Jimmie Davis	5442	(The Criminal's Fate	Fleming & Townsend	5506	(Please Be True to Me-Voc.	Jimmie Davis
5191	Ridnapper's Story-Voc.	Buck Nation	2254	(My Blue Bonnet	Phelps' Va. Rounders	3317	That Old Sweetheart of Mine	Leon's Lone Star Cowboys	5380	(Blue Yodel No. 1	Texas Ruby & Zeke	5443	(When You Were a Tulip	Hugh & Shug's Pals	5507	(Hula Lou	Dave Edwards' Alabama Boys
5192	Trail's End-Voc.	Buck Nation	2255	(Kidin' Down the Arizona Trail	Jimmie Davis	3318	(Ridge Runnin' Roan-Singing	Tex Fletcher	5381	(I Dreamed I Searched Heaven for You-Sacred Voc.	Knippers Bros. Parker	5444	(Under the Double Eagle	M. Brown & His Brownies	5508	(Done Sold My Soul to the Devil	Edwards' Boys
5193	New John Henry Blues	Shelton Bros. & Curley Fox	2256	(I'll String Along with You	The Carter Family	3319	(The Zebra Dun-Singing	Tex Fletcher	5382	(Soon We'll Be Going Home	Knippers Bros. Parker	5445	(In the Shadow of Clinch Mountain	Carter Family	5509	(Lord I'm in Your Care-Voc.	The Carter Family
5194	Ridin' on a Humpback Mule	Shelton & Fox	2257	(Are You Lonesome Tonight?	The Carter Family	3320	Cielito Lindo	Milton Brown & His Brownies	5383	(How Beautiful Heaven Must Be	Knippers Bros. Parker	5446	(Givin' Everything Away	Shelton Bros. (Bob & Joe)	5510	(The Carter Family	The Carter Family
5195	Brownie Special	Milton Brown & His Brownies	2258	(Jealous Hearted Me-Singing	The Carter Family	3321	Sheik of Araby	Milton Brown & His Brownies	5384	(Resting in the Current of His Love-Sacred Voc.	Knippers Bros. Parker	5447	(So Tired	Cliff Bruner's Texas Wanderers	5511	(I'll Be True to the One I Love	Frank & Buddy Ross
5196	Going Up Brushy Fork	Milton Brown & His Brownies	2259	(No Depression-Singing	Carter Family	3322	Bonnie Blue Eyes-Singing	Carter Family	5385	(I'm Here to Get My Baby Out of Jail	Tex Fletcher	5448	(Don't Get Weary Children	D. Macon, K.-S. McGee	5512	(I'll Be True to the One I Love	Frank & Buddy Ross
5197	Music Goes 'Round and Around	O'Halloran's O.	2260	(There's No One Like Mother to Me	Carter Family	3323	When Silver Threads Are Gold Again	Carter Family	5386	(Under the Silvery Moon	Bruner's Texas Wanderers	5449	(He's Up with the Angels Now	Macon, K.-S. McGee	5513	(I'll Be True to the One I Love	Frank & Buddy Ross
5198	She's Way Up There	Hal O'Halloran's Hoologans	2261	(Blue Bonnet Girl	Sons of the Pioneers	3324	Out on the Lone Prairie	Tex Ritter	5387	(Don't Get Weary Children	D. Macon, K.-S. McGee	5450	(White River Gimp	Leon's Lone Star Cowboys	5514	(Are You Tired of Me, Darling?	Bill Cox
5199	The Me to Your Apron Strings Again	Hoologans	2262	(Ride, Ranger, Ride	Sons of the Pioneers	3325	Bill the Bar Fly-Singing	Tex Ritter	5388	(I Just Want Your Stinger	Brown's Musical Brownies	5451	(I Ain't Gonna Give Nobody None of This Jelly Roll	JShine	5515	(Little Moses-Sacred	Mr. & Mrs. Harmon Helmick
5200	Sleepy Time Gal	Hal O'Halloran's Hoologans	2263	(Fan It-String Band	Milton Brown & His Brownies	3326	Headin' for the Rio Grande	Tex Ritter	5389	(Louise Louise Blues	Brown's Musical Brownies	5452	(I'll Be True to the One I Love	Frank & Buddy Ross	5516	(I Dream Train-Sacred	Knippers Bros. & Parker
5201	Match Box Blues-Voc.	Joe Shelton	2264	(Milton Brown & His Brownies	Phelps' Va. Rounders	3327	Jailhouse Lament	Tex Ritter	5390	(I Just Want Your Stinger	Brown's Musical Brownies	5453	(I'll Be True to the One I Love	Frank & Buddy Ross	5517	(Down On the Old Plantation	Fletcher's Cowboys
5202	At the Shelby County Fair	Joe Shelton	2265	(Late in the Evening-Wz	Stripling Brothers	3328	Honeysuckle Rose	Norman Phelps' Va. Rounders	5391	(Mean Old Lonesome Blues	Buddy Jones	5454	(I'll Be True to the One I Love	Frank & Buddy Ross	5518	(Whisper Your Mother's Name-Voc.	Gene Autry
5203	Kiloycle Stomp-Inst.	Sons of the Pioneers	2266	(California Saddle	The Sons of the Pioneers	3329	Bear's Gap	Norman Phelps' Va. Rounders	5392	(Huntin' Blues	Buddy Jones	5455	(I'll Be True to the One I Love	Frank & Buddy Ross	5519	(My Carolina Sunshine Girl-Voc.	Gene Autry
5204	Cajon Stomp-Inst.	Sons of the Pioneers	2267	(I'm an Old Cowhand	The Sons of the Pioneers	3330	Betty Brown	Sally Foster & the Travelers	5393	(When the Train Comes Along	D. Macon, K.-S. McGee	5456	(I'll Be True to the One I Love	Frank & Buddy Ross	5520	(Grand Old Story-Sacred	Knippers Bros. & Parker
5205	Darktown Strutters' Ball-FT	Brown & Brownies	2268	(We'll Rest at the End of the Trail	Sons of the Pioneers	3331	Why Must You Leave Me My Darling	Phelps' Va. Rounders	5394	(I Can't Leave My Girl Behind	Freddie Fisher Band	5457	(I'll Be True to the One I Love	Frank & Buddy Ross	5521	(You're Blotted My Happy School Days	E. & S. Collins
5206	Crafton Blues-FT	Milton Brown & His Brownies	2269	(Come On Over to My House	Jimmie Davis	3332	Old Kentucky Dew	R. Hodges & Dixie Vagabonds	5395	(I'll Be True to the One I Love	Frank & Buddy Ross	5458	(I'll Be True to the One I Love	Frank & Buddy Ross	5522	(Jesus, the Holy Child	Edith & Sherman Collins
5207	Leven Miles from Leavenworth	Shelton Bros.	2270	(Mama's Getting Hot and Papa's Getting Cold-Voc.	Rex Griffin	3333	Moonlight on the Mountain	Hodges & Vagabonds	5396	(I'll Be True to the One I Love	Frank & Buddy Ross	5459	(I'll Be True to the One I Love	Frank & Buddy Ross	5523	(What Would You Give in Exchange No. 5	Collins
5208	Budded Roses-Voc.	Shelton Brothers	2271	(I Love You Kellie-Voc.	Rex Griffin	3334	Happy Am I-Sacred	Royal Quartette	5397	(I'll Be True to the One I Love	Frank & Buddy Ross	5460	(I'll Be True to the One I Love	Frank & Buddy Ross	5524	(Goodbye Old Boogie-Singing	Jimmie Davis
5209	Do Your Best Then Wear a Sunny Smile	Royal Qt.	2272	(Keep A Knockin'	Milton Brown & His Brownies	3335	The Grand Old Story-Sacred	Royal Quartette	5398	(I'll Be True to the One I Love	Frank & Buddy Ross	5461	(I'll Be True to the One I Love	Frank & Buddy Ross	5525	(When You Were a Tulip	Hugh & Shug's Pals
5210	On the Jericho Road-Sacred	Royal Quartette	2273	(Song of the Wanderer	Milton Brown & His Brownies	3336	The Grand Old Story-Sacred	Royal Quartette	5399	(I'll Be True to the One I Love	Frank & Buddy Ross	5462	(I'll Be True to the One I Love	Frank & Buddy Ross	5526	(Under the Double Eagle	M. Brown & His Brownies
5211	My Brown Eyed Texas Rose-Wz VC	Soileau's Aces	2274	(I Like Mountain Music-FT	Phelps' Va. Rounders	3337	The Grand Old Story-Sacred	Royal Quartette	5400	(I'll Be True to the One I Love	Frank & Buddy Ross	5463	(I'll Be True to the One I Love	Frank & Buddy Ross	5527	(In the Shadow of Clinch Mountain	Carter Family
5212	Red River Valley	Leo Soileau's Four Aces	2275	(Skunk in the Collard Patch	Phelps' Va. Rounders	3338	The Grand Old Story-Sacred	Royal Quartette	5401	(I'll Be True to the One I Love	Frank & Buddy Ross	5464	(I'll Be True to the One I Love	Frank & Buddy Ross	5528	(Lover's Lane-Voc.	Carter Family
5213	Big Corral-Voc.	The Texas Rangers	2276	(It Ain't Right-FT VC	New Dixie Demons	3339	The Grand Old Story-Sacred	Royal Quartette	5402	(I'll Be True to the One I Love	Frank & Buddy Ross	5465	(I'll Be True to the One I Love	Frank & Buddy Ross	5529	(I'll Be True to the One I Love	Frank & Buddy Ross
5214	Trail to Mexico-Voc.	The Texas Rangers	2277	(Za-Zoo-Za-FT VC	New Dixie Demons	3340	The Grand Old Story-Sacred	Royal Quartette	5403	(I'll Be True to the One I Love	Frank & Buddy Ross	5466	(I'll Be True to the One I Love	Frank & Buddy Ross	5530	(I'll Be True to the One I Love	Frank & Buddy Ross
5215	I'm Thinkin' 'Til I Die	Shelton & Curley Fox	2278	(Answer to Weeping Willow	The Carter Family	3341	The Grand Old Story-Sacred	Royal Quartette	5404	(I'll Be True to the One I Love	Frank & Buddy Ross	5467	(I'll Be True to the One I Love	Frank & Buddy Ross	5531	(I'll Be True to the One I Love	Frank & Buddy Ross
5216	Bury Me Beneath the Willow	Shelton & Curley Fox	2279	(Just Another Broken Heart	The Carter Family	3342	The Grand Old Story-Sacred	Royal Quartette	5405	(I'll Be True to the One I Love	Frank & Buddy Ross	5468	(I'll Be True to the One I Love	Frank & Buddy Ross	5532	(I'll Be True to the One I Love	Frank & Buddy





# RECORD RESEARCH AUCTION

131 HART STREET  
BROOKLYN 6, N.Y.

MINIMUM BID 50 CENTS PER RECORD, CONDITION GUARANTEED. BID BY NUMBER AT LEFT OF COLUMN. RECORDS SHIPPED RR EXPRESS (CHARGES COLLECT) UNLESS YOU REQUEST PARCEL POST AT YOUR OWN RISK. ADD 25 CENTS FOR PACKING CHARGE. WINNERS WILL BE NOTIFIED TO SEND REMITTANCE. RECORDS WILL THEN BE SHIPPED.

AUCTION ENDS August 3, 1959

5531 Virginia Blues-Voc. Cliff Carlisle  
5532 Desert Blues-Voc. Cliff Carlisle  
5533 My Home's Across the Blue Ridge Mountains The Carter Family  
5534 Goodbye to the Plains - Shelton Bros. (Bob & Joe)  
5535 Down on the Farm Shelton Bros. (Bob & Joe)  
5536 Nobody's Sweetheart Hugh and Shug's Radio Pals  
5537 On a Green Mountainside in Virginia Radio Pals  
5538 His Last Words Ralph Hodgins Dixie Vagabonds  
5539 Minnie the Moocher Dave Edwards Ala. Boys  
5540 Down in Arkansas Dave Edwards Ala. Boys  
5541 There is a Tavern in the Town Bar-X Cowboys  
5542 Underneath the Sun-String Band Bar-X Cowboys  
5543 Evil Stinger-Singing Buddy Jones  
5544 Streamlined Mama-Singing Buddy Jones  
5545 Just a Girl That Men Forget Jimmie Davis  
5546 I Love Everything You Do-Voc. Puckett & Jones  
5547 Moonlight on the Colorado Puckett & Jones  
5548 The Broken Engagement Cliff Carlisle  
5549 She's Waiting for Me Cliff Carlisle  
5550 The Cowboy Song-Voc. Cliff Carlisle  
5551 Curly Headed Baby No. 3 E. & S. Collins  
5552 I Wanna Be Loved Edith & Sherman Collins  
5553 River, Stay Way From My Door Bruner's Wand.  
5554 You Can Depend on Me Bruner's Texas Wanderers  
5555 Any Old Time-Singing Gene Autry  
5556 Pistol Packin' Papa Gene Autry  
5557 I'm Gonna Let the Bumble Bee Be Shelton Bros.  
5558 Take Me Back to Reno Valley Shelton Bros.  
5559 Congratulate Me-Singing Band Koss Rhythm Kascals  
5560 Say It for Me-String Band Koss Rhythm Kascals  
5561 Coal Valley-Fiddling Stripling Brothers  
5562 Big Four-Fiddling Stripling Brothers  
5563 Cathedral in the Pines-Singing Fred Kirby  
5564 Every Day is Mother's Day to Me Fred Kirby  
5565 Over by the Crystal Sea Carlisle Buckle Busters  
5566 That Great Judgment Day Carlisle Buckle Busters  
5567 Sin Is to Blame-String Band Scott and Boone  
5568 Mary in the Wildwood Scott and Boone  
5569 Goin' Up to Dallas Leon's Lone Star Cowboy  
5570 Red Hot Mama from Way Out Leon's Cowboys  
5571 Sweet Someone-FT Rice Brothers' Gang  
5572 King Cotton Stomp-FT Rice Brothers' Gang  
5573 On the Jericho Road Rice Brothers' Gang  
5574 Love Me, Love My Saddle Rice Brothers' Gang  
5575 Are You Goin' to Leave Me L.I. Carlisle's Boys  
5576 Girl I Left So Blue Bill Carlisle's Ky. Home Boys  
5577 Great Speckled Bird Jack and Leslie  
5578 I'm in the Glory Land Way Jack and Leslie  
5579 Sugar Blues-FT Rice Brothers' Gang  
5580 Marie-FT with Singing Rice Brothers' Gang  
5581 You're the Only Star in My Blue Heaven Fred Kirby  
5582 Calling Ole Faithful-Voc. Fred Kirby  
5583 Wreck of Happy Valley Carlisle & Sonny Boy  
5584 Weaver Travelling Cliff Carlisle Buckle Busters  
5585 Cotton Mill Blues Lester (The Highway Man)  
5586 The Highway Man Lester (The Highway Man)  
5587 Sugar Cliff Bruner's Texas Wanderers  
5588 Girl of My Dreams Bruner's Texas Wanderers  
5589 Missedup River Blues Jack and Leslie  
5590 Trouble in Mind No. 3 Jack and Leslie  
5591 Big at the Little Bottom at the Top Carlisle Boys  
5592 Moonlight Blues Bill Carlisle's Home Boys  
5593 Two Little Rosebuds Tiny Dodson's Circle-B Boys  
5594 Unfriendly World Tiny Dodson's Circle-B Boys  
5595 Oh by Jingo! Dave Edwards and His Ala. Boys  
5596 Missouri Waltz Dave Edwards and His Ala. Boys  
5597 Oh, Take Me Back-Singing The Carter Family  
5598 Stride Old Bachelor-Singing The Carter Family  
5599 Father Dear Father Come Scott and Boone  
5600 I'm Just a Drunkard's Child Scott and Boone  
5601 Goodbye My Honey I'm Gone Panhandle Pete  
5602 Some of These Days Panhandle Pete  
5603 You're Standing on the Outside Now Shelton Bros.  
5604 No Foolin'-Singing Shelton Bros.  
5605 Mood Indigo-FT Rice Brothers' Gang  
5606 Be Careful with Those Eyes Rice Brothers' Gang  
5607 Waiting for the Boatman-Voc. Odus & Woodrow  
5608 When the Spring Roses are Blooming Odus & Woodrow  
5609 Sentimental Gentleman from Georgia Leon's Cowboys  
5610 She's Got Me Worried Leon's Lone Star Cowboys  
5611 Old Cowboy-Singing Zora & The Homesteaders  
5612 Cowboy's Best Friend Zora & The Homesteaders  
5613 Brown Eyes-Singing Edith & Sherman Collins  
5614 I Want You by My Side Edith & Sherman Collins  
5615 I'm Free a Little Bird as I Can Be McMichen's O.  
5616 Anna from Indiana Clayton McMichen's Wildcats  
5617 Old Shep-Sing Jack and Leslie  
5618 If It Wasn't for Mother and Dad Jack and Leslie  
5619 Birmingham Jail-Singing Kirby's Carolina Boys  
5620 Columbus Stockade Blues Kirby's Carolina Boys  
5621 Alexander's Ragtime Band McMichen's Wildcats  
5622 Is There Still Room for Me McMichen's Wildcats  
5623 Two Eyes in Tennessee Carlisle & Tommy  
5624 Lonely Little Orphan Child Carlisle & Tommy  
5625 Walking in the King's Highway Carter Family  
5626 Happy in the Prison-Singing Carter Family  
5627 Oneta Polka-Polka Roman Gosz Oldtime Band  
5628 Linky's Laender Roman Gosz Oldtime Band  
5629 Arise My Darling-Polka Roman Gosz Band  
5630 In Good Humor-Laender Roman Gosz Band  
5631 Tonight You Belong to Me Bruner's Wanderers  
5632 Truikin' on Down Cliff Bruner's Texas Wanderers  
5633 You Said We'd Always Drift Together Cliff Bruner's Texas Wanderers  
5634 Will You Miss Your Lover Bill Carlisle's Boys  
5635 I'm Waiting for Ships That Never Come In Jack  
5636 Too Many Parties and Too Many Pals Dawson  
5637 Old Mill's Tumbling Down Shelton Brothers  
5638 Far Over the Hill Shelton Brothers  
5639 Girl I Love Don't Pay Me No Mind  
5640 Katy Dear-Singing Tiny Dodson's Circle-B Boys  
5641 Don't Dig Mother's Grave Before She is Dead-Voc. (Only a Word) Scott and Boone (Elmer B. Boys)  
5642 Mr. McKinley-Singing Homer Briehopper  
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5598 Coal Miner's Blues-Singing The Carter Family  
5599 Call Her Mother-Singing The Carter Family  
5600 Musicians Come Out and Play-Polka Goss Bagd  
5601 After the Morning-Wz. Roman Gosz Oldtime Band  
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5603 Hold Me-FT Rice Bros. Gang  
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5605 Gambler's Dying Words-Voc. Panhandle Pete  
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5607 I'm Your Real and True Friend Buddy Jones  
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5616 There's a Ranch in the Rockies Bruner's Wanderers  
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5618 (Lost Woman-Voc. Shelton Bros. (Bob & Joe)  
5619 Let a Smile Be Your Umbrella on a Rainy Day-Voc. Shelton Bros. (Bob & Joe)  
5620 When the Angels Carry Me Home Carlisle & Sonny Boy Tommy  
5621 Thinking of You-FT Carlisle & Sonny Boy Tommy  
5622 Oh Monah-FT Sons of the West  
5623 You Can't Put That Monkey on My Back Sons of the West  
5624 Thankful and Thankful Again-Voc. Shelton Bros.  
5625 Ease My Worned Mind-FT VC Bruner's Wand.  
5626 (Draggin' the Bow-FT Cliff Bruner's Wanderers  
5627 My Carolina Home Fred Kirby's Carolina Boys  
5628 Frayer Meeting Time in the Mountain Fred Kirby  
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5641 (Mama Inez-String Band Sons of the West  
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5649 (China Boy-FT Jack and Leslie  
5650 (Now You Gave I Can't Forget You Jack-Leslie  
5651 (Darling Think of What You've Done Jack-Leslie  
5652 (I'll Wish I Could Shimmy Like My Sister Kate-FT Jack-Leslie  
5653 (Kangaroo Blues-Blues Bruner's Texas Wanderer  
5654 (It's Your Fault-Polka Roman Gosz Oldtime Band  
5655 (After We Married-Waltz Roman Gosz Oldtime B.  
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5839 Nevada Johnnie Cliff Carlisle Busters

5720 Little Pal/7th Heaven BR 4353 E  
5721 Used To/My Can't You BR 4354 E  
5722 Baby Where Can I Find You BR 4438 E  
5723 Venice/It's Not Instant BR 4469 E  
5724 CHERRY ORG  
5725 46 West 52nd St. Sitting in CCM 516 E  
5726 Monday's Children's/Blowing Out 541 E  
5727 Frank Rescher/Old - ANNUAL  
5728 What's It To Do/Don't Waste 1365 E  
5729 BIG BILL BROONZY  
5730 On Baby/When I Get 00 37454 N  
5731 Bad Acting Woman/Wake Up 0037456 N  
5732 High Watchman Bl/What's 0037459 N  
5733 I Should Spend Money/Don't Find 0037461 N  
5734 Shine On/When I'm Drinking 0037474 N  
5735 Yehudi Menuhin/Wake Up 0037474 N  
5736 Hardhearted Woman/Outskirts 006651 N  
5737 Hite/Hardhearted Woman/Outskirts 006651 N  
5738 Bad Acting Woman/Wake Up 0067245 N  
5739 Millionaire/It's Not Instant 0067245 N  
5740 T77 That's All I Think/Everybody VARGO 515 E  
5741 BIG DADDY  
5742 Backstreet/Baby KING 5013 N  
5743 BIG MAC  
5744 T77 That's All I Think/Everybody VARGO 515 E  
5745 BIG MAC  
5746 Texas Stomp/Maceo's 02-20120-2028 E  
5747 Winter Time Bl/Chill Bl 02-20120-2028 E  
5748 28 Blue Eyes/Don't Leave Me 0130 E  
5749 Little Little Bit/Dreaming 005270 E  
5750 G. Rose/Shit/Caraway 0014284 E  
5751 Hot Lips/No Body Laid 0014384 E  
5752 Shmiles/Don't Leave Me 0014384 E  
5753 CARMEL MARY BAND  
5754 Burlesque/Whispering 005282 E  
5755 REV. E. CAMPBELL  
5756 Escape My Life/Comet 0121133 V  
5757 JOE CAMPBELL  
5758 Rick In Ky./Smile/Love to Call 01836 E  
5759 Hangin' Around/Dever MARCONI 30016 E  
5760 S. Brown/Sweet Home HARMONY 235 E  
5761 Baby/Valencia PE 14625 E  
5762 Baby Face/Dumbly 0014667 E  
5763 CAB CALLOWAY  
5764 Lady/Don't Leave Me 005282 E  
5765 Rick In Ky./Smile/Love to Call 01836 E  
5766 Let's Go/Smile/Smile 00 6720  
5767 Let's Go/Smile/Smile 00 6720  
5768 Two Eyes/Don't Leave Me 005282 E  
5769 Let's Go/Smile/Smile 00 6720  
5770 Let's Go/Smile/Smile 00 6720  
5771 Let's Go/Smile/Smile 00 6720  
5772 Let's Go/Smile/Smile 00 6720  
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5790 Let's Go/Smile/Smile 00 6720  
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5799 Let's Go/Smile/Smile 00 6720  
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(to be continued)



OLD SOUTHERN SACRED SINGERS

381 Stars In My Crown/Lord I'm BR 390  
PAGE JUBILEE SINGERS  
382 My Lord What A Morn/I'm Goin VI 20225  
383 Haven of Rest/Steal Away VI 38511  
COLONEL JOHN A. PATTEE-SquareDanceFiddler  
384 OldCatville Quadri/MoneyMusk00231  
HANK PENNY RADIO COWBOYS -StringBand  
385 YankeeDoodle/AintGonnaRain VO 05067  
386 Y Did I Cry/LonesomeTrainBLOK 06255  
PILGRIM TRAVELERS-fine Spiritual Rytms  
387 Stretch Out/WonderfulTime SPECIALTY  
388 Jesus/Thank You Jesus SPECIALTY  
389 It's A Blessing/Jesus Met SPECIALTY  
390 Eternal Home/JesusIsOnlyOneSPECIALTY  
391 BlessedBeTheName/HelpMeCarrySPECIALTY  
392 Hard Road To Travel/Ol HemePECIATLY  
PORT ARTHUR JUBILAIES-string band  
393 Texas Star/Roses In Sunset DE5839  
FIDDLIN POWERS & FAMILY-GoldenAgeFolk  
394 Ida Red/Old Joe Clark VI19434  
PRARIE RAMBLERS -vocals withStrings  
395 Old Miss Moon/BackInAYear OK 06053  
396 Down Lane of Memory/WhenWillV005002  
LEW PRESTON & HIS MEN OF THE RANGE  
397 Soldier Boy Stomp/TroubleMindOK06162  
RAMBLING ROGUE-vocal withStringBand  
398 TenderHeartedSue/OnlyInArmsOK 6747  
WAYNE RAMEY with string band -KING label  
399 StoryOfOrphan/LiveWithMeMyThere  
400 PardonMyWhiskers/OlFashMatrimony  
401 Want HomeInDixie/FingersCrossed  
402 Tear DownMountains/GeneWithWind  
RED RIVER DAVE sings  
403 Convict&Rose/RedCaboese MUS 285  
404 HomeOnRange/RangeStillSameSONORA  
405 DaveCrockettLetSanAntoniorese TNT  
JIMMY REWARD OKLAHOMA BLAYBOYS  
406 LetMeLive&LoveYou/ComeUp BB 7248  
407 Bound To LookLikeAMonkey BB 7481  
408 Tulsa Waltz/PlayboyBreak BB 7371  
DICK ROBERTSON sings  
409 GrandmotherBible/AlabamaHomeVRS5005  
TEXAS JIM ROBERTSON sings  
410 Last Page Of Mein Kampf/U BB330528  
PAUL ROBESON sings  
411 BalmInGilead/GodWomess CO 17379  
412 Were You There/StealAway VI 19742  
413 EzekialSawWheel/Lam'sCryIn VI 20604  
414 Long Pull To Get There/Lulby! 26359  
415 Deep River/Tell GodTroublesVI 20793  
EARL ROBINSON sings  
416 Waiting/Walk In The SunPt.1 DISC  
417 One Little Job Part3/Texas DISC  
418 Song Of FreeMen/MovinIn DISC  
CARSON ROBINSON  
419 Nite-time InNevada/MoonComesVRS5033  
420 PrettyAsAPicture/ThinkingOfU VRS5051  
HOMER RODEHEAVER -sacred  
421 EveningPrayer/HeKnowsWay RAINBOW1004  
422 ChurchInWildwood/Quartet RAINBOW1016  
423 WhenTheyRingGoldenBells RAINBOW1060  
424 Simmer andTheSong/ChurchSILVERTONE  
COWBOY RODGERS sings  
425 LittleJoeTheWrangler/Lene VRS5043  
426 Ol ChillsomTrail/OzarkTrailVRS5044  
ROY ROGERS with CooleyBuokleBusters  
427 BirdInCage,ThreeRailPen etoDE3734  
BETTY SANDERS acc.ByJerrySilverman  
428 TalkInHammer&anBlues/ HOOTENANNYV  
SANDHILLS SIXTEEN-fine spiritual  
429 Septo RedesAngelsWear/ShineOnVI20903  
LEON SELPH BLUE RIDGE PLAYBOYS  
430 Some Day/WhatDiff./DeedIMakeDE5663  
431 Just Country Boy/DaisyMay VO 05559  
SHELTON BROS sing  
432 JustBecauseNo.3/GivinEvryt DE5367  
433 SomedayBaby/GirlFriend DE5645  
RILEY SHEPARD-CowboyPhilosopher  
434 Who Me/Strike STERLING 205  
SLIM TEX sings on VarsityLabel  
435 LonesomeRoadBlues/MysteryOfNo.5  
SONS OF DIXIE sing'Bluebird label'  
436 BlueEyesDentSparkle/BugleTwoStep  
SONS OF THE OZARKS-withStringBand  
437 SweetIronFrenIllinoia/BlumBB8502  
SONS OF THE PIONEERS  
438 No OneToCry To/GrievinMyHeartVI2018  
439 TundropsInMyHeart/U DentVI202276  
THE SOUTHERNAIRES-negro spirituals  
440 De Down Moses/SwingleCharletDE2855  
441 StealAwayToJesus/NobodyPray DE2856  
SPINDALE QUARTET -sacred  
442 SweetPeace/GiftOfGod'sLove 0015541  
STANLEY BROS.&CLINCH MT. BOYS  
443 White Dove/GatherFlowers CO 20577  
TEXAS BILL STRENGTH  
444 Was OnTeasInYou/PaperBoy CORAL  
445 Black Coffee Bl/LuckyOne 4STAR  
SWEET VIOLET BOWS  
446 SweetVioletNo.2/DownBy VO 03256  
447 Hurry Johnny/Pot To Cook In! 03402  
448 Great ToMeetAFriend/Mam V003766

TUSKEGEE QUARTET

449 Go Down Moses/WantToBeLike VI 20518  
450 Golden Slippers/HeavenSong VI 20843  
TWO WING TEMPLE withRev.VtashSmith-great  
451 Got 2 Wings/GloryToJesus TWO WING  
T. TEXAS TYLER  
452 Tired Of It All/Kiss Melodie 4STAR  
UTICA INSTITUTE JUBILEE SINGERS-Negro  
453 Aint It A Shame/WatermelonVI21600  
454 StandingInNeedOfPrayer/DentVI22159  
DEACON UTLEY and the SmileAWhileQuartet  
455 JesusIsMine/HavenForMySoul 0020511  
BILL VERNON sings  
456 WreckOfTheCircusTrain/LetterVRS5113  
WILEY WALKER & GENE SULLIVAN sings  
457 Texas Duster/SouthPlainBl VO 05574  
WARD SINGERS -great Negro Gospellers  
458 SurelyGodIsAble/NeedThee SAV 4017  
459 O Lord How Long/Farther OnSAV 4048  
460 Just One Moment/Tired SAV 4003  
YORK BROS with string band  
461 DontLetOurLoveDie/LongTimeKING 881  
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EDDIE YOUNGER MOUNTAINEERS-OldTimeDance  
463 Me And Brother Joe/BarnDance CLARION  
MARTIN ANDERSON Negro Spirituals  
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465 Were U There/Gant Stay Away VII966  
466 Motherless Child/No-Ways TrdVII982  
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467 Love Me/When Good Lord VI20931  
CHARLES GABRIEL & HOMER RODEHEAVER  
468 Home of Soul/Where Gates RAINBOW  
GENTRY FAMILY  
469 Monkey Outof Me/Jog Along VI40013  
GRANT TRIO  
470 No Fault Mine/Under UmbrellaVI23667  
C.GREENWAY'S SMOKEY MTINEERS  
471 Lovers Farewell/Dent Let DISC 682  
JACK GUTHRIE & OKLAHOMANS  
472 Oakie Boogie/Glousd Rind CAP341  
KELLY HARRELL "V" but Plays Better  
473 Broken Engagement/Molly Dear VI20280  
BOB HARTER & HIS RANGEMEN  
474 Rainbe Valley/Glndy STERLING 211  
BOYD HEATH  
475 Smoke on Water/Rio Grande BB330522  
476 SwallerTail Coat/Wallee BB 330532  
JOHN LEE HOOKER  
477 Got Is 4 U/Hurts Me So MODERN 876  
HOOSIER HOT SHOTS "MELOTONE"lbel  
478 Smoke Ur Dogs/Learned in College  
479 Ur Driving Crazy/Teetie M/-01-68  
480 Soon Rollin'Home/JingleBells  
WILMOTH HOUDINI & ROYAL CALYPSO ORC  
481 Had It Coming/Monkey Swing DE18005  
482 Hot Dogs/Welcme Majesties DE18006  
483 Johnny Take My Wife/Reesevelt Opens  
CISCO HOUSTON  
484 Philly Lawyer/Nevin Gambler DISC 691  
EDDIE JORDAN & EAST SIDE BOYS  
485 Good Ol'SummerTime/SidewalksNY VICTOR  
PAUL HOWARD & COTTON PICKERS  
486 Okla City/Somebody Elses CO 37204  
OKIE JONES  
487 HiliBilly Bessie/Heart Blind 0020780  
KING ODOM 4TET "MUSCRAFT"  
488 Jonah on Island/Livin Humble M554  
JEWEL KING  
489 Dont Marry Soon/3x7 is 21 IMP5055  
COLEY JONES  
490 Drunkards Special/Elder's CO 14489  
PEE WEE KING & GOLDEN WEST COWBOYS  
491 Hear U Knockin'/10 Gallon VI202366  
LIGHT CRUST DOUGHBOYS  
492 Gig-A-Wig Bl/Ones 2often VO 03926  
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500 W.VA. Waltz/Ure Sweetheart K968  
CARLOS MONTOYA Flanence  
501 Jeta/Rundena "ASCH 100-3  
NEW DIXIE DEMONS  
502 Afrid of Bees/Man What Band DE5292  
NEW SINGERS - Marc Blitzstein,plane  
503 Internationale/Forward  
504 Rise Up/In Praise of Learning-Th or  
BOB NEWMAN "EV" condition KING label  
505 Leftover Hash/LonesomeDrivers K945  
506 LonesomeSailors Dream/Around K1057

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507 Go Way Window/JackO'Diamonds D706  
NORFOLK JUBILEE 4TET \*V/V#  
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509 I'm Pilgrim/Sweet Charlet PAR1804  
510 Father Prepare Me/My Lord PAR1367  
511 Crying Holy/Ezekiel PAR 1809 V  
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512 Onward Xians/Reok of Ages SACRED  
513 Tom Bethlehem/Gene Faithful "V"  
514 Jesus Loves Me/I'd Rather  
515 Seldier of X/In Garden  
SETH PARKER TRIO (VI 25028)  
516 What Friend Jesus/Close Thee  
RED PERKINS & KY.REDHREADS  
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LEW PRESTON & MEN ON RANGE  
518 Said Last Goodby/No Me OK 05710  
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519 Cry of Dying Duck In Stern, etc.  
520 Point of Order-The Senators4 STAR  
PETE FYLE -Mandelin & Guitar  
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522 Home on Range/Red River DE 5045  
RED RIVER DAVE  
523 U'll Be My Sweetheart/Dont SAV3004  
524 When Crockett Met Rese/Caramba TNT  
TEX RITTER  
525 Hi Noon/Ge On,Get Out CAP 2120  
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JACK RIVERS  
528 Dear Oadie/Cherokee CAP 15166  
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529 Turkey In Straw/Dent Love MELOTONE  
TEXAS JIM ROBERTSON  
530 Texas Song/WldIn'OldPaint VI27553  
PAUL ROBESON  
531 Goin To Ride Charlet/LayDown VICTOR  
CARSON ROBINSON "E-V#"  
532 Old Gray Mare/GetIn'Back BB 30-0808  
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534 Heavenly Stranger/Tell Me "  
"BLACK FACE" EDDIE ROSS Banjo  
535 Res'Dog Trot/Res'Reel VI 18815  
536 Double Shuffle/Juba VI 18926  
RUSSIAN ART CHOIR  
537 Song of Field/Village CO 581-D  
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553 My 4 Women/Alley Music SPARK 112  
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555 Lonesome Truck Drivers Bl/ CORAL  
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567 David Play Harp/Rell Jordan DE 2857  
568 Ezekiel Saw Wheel/Jerico DE 2858  
569 Gonna Shout/Trouble I'veSeen DE2859  
570 Yield Not/Abide w.Me DE 3921

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573 Triffin On Me/I Lv U TRUMPET 177  
AL TERRY  
574 Gene Again/NeNo John HICKORY 1029  
TEXAS WANDERERS  
575 Waitin at End of Rd/Always Be DECA  
DICK THOMAS  
576 Ragtime Cowby/Sleepy Head NATIO  
577 Broken Heart/U Never NAT 5001  
RUFUS HOUND DOG THOMAS, JR.  
578 Bear Cat/Walkin In Rain SUN 181  
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579 Silvery Stars/Master Let Me VI20980  
FLOYD TILLMAN & FAVORITE PLAYBOYS  
580 Why Treat Me/they Took DE 6030  
581 Goodby Tomorrow/Finally Saw CO21004  
TOBACCO TAGS "V#"  
582 RoseCovered Garden/Red Piggy BB8995  
ERNEST TUBB  
583 I'm Missing U/Walkin Floor DE 5958  
584 Tomorrow Never Comes/Keep DE 6106  
CAL TURNER "V" CHAMPION 15620  
585 Silvery Rio Grande/Little Old  
ZEB TURNER KING  
586 No More Nethin/Chew Tobacco Rag  
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587 HearToBreak Ridge/Tenn.Rese CAP1916  
REV. M.L. THRASHER & GOSPEL SINGERS  
588 Last Mile/Reap What Saw CO 15294  
UNCLE HENRY'S ORIG KY.MOUNTAINEERS  
589 Misery In Soul/Red Headed CAP40077  
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590 Can Can Skirt/Sins Yesterday KING  
FRANKIE WALLACE  
591 Song Sorrow/Bl Yodel#3 CAMEO 3481  
WANDERERS  
592 1000 Miles/Happy Birthday BB 5921  
JIMMY WAKLEY \*CAPITOL 1024  
593 Under Anheuser Bush/Home Twn Rag  
594 If U'd B Mine/Heart Has Rm C2126  
595 Wedding Bells/Slippin Round CAP EV  
BILLY WALKER  
596 I U Hurt/I Had Dream CO 21037  
CINDY WALKER  
597 Pins & Needles/When My DE 6103  
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598 Peaches & Cream/Dent Need IMP8179  
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600 Okla.Bound/Texas Steel Guitar S.  
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602 Head Like Rock/FareTheeWell ASCH348  
603 Meat Ball/Outskirts Town ASCH 348  
604 Left Deal in Mobile/Did U DE23475  
605 Josh&Bill Bl/Dip His Finger DE24237  
606 Jim Crow/Green GrassGrowingDE 24240  
607 Uno Sam Says/S.Exposure KEYNOTE514  
608 Evil Hearted Man/Risin Sun " 542  
609 Riddle Song/Whatocha KEYNOTE 543  
WILEY & GENE  
610 Change Mind/Slow Marching CO 20434  
611 No Hope Love/U Little Sweet" 20520  
612 Take Away Bl/K.C. Blues CO 37216  
613 No Parting Word/MemoryPicture CO  
614 Want to Live & Love/Might OK6726  
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615 Talk to Mom/Lenging SONORA 7003  
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BOBBY WILLIAMSON  
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POY WILLING & RIDERS OF PURPLE SAGE  
622 Kissing Her Now/What'll I Get MAJ6013  
BOB WILLS & TEXAS PLAYBOYS E/V  
623 Swing Bl/Steel Guitar Rag OK 03394  
JOHNNY LEE WILLS  
624 Milk Cow Bl/I'm Sorry DE 46012  
625 Late Eve Bl/Square Dance DE 46053 EV  
626 Texas Sandman/Lazy John DE 46054  
627 Green Grov Lilaos/Queen DE 46064  
628 I Never Knew/Who's Gonna DE46070  
JIM WILSON  
629 Pins 4 Diveroe/Daddy,Uknew MER70635  
SHEB WOOLEY  
630 Love Merrygeround/Texas TangelM  
GIMMY WRIGHT  
631 I Saw E'Sau/Chichuahua FAVOR 105  
YORK BROTHERS  
632 Naggin Young Woman/Get RumbInDE5913  
633 Straight My Love/Prayer TeniteKING  
634 Mr.Midnite/Bl in Spring KING 1324

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20-odd pages - mimeographed with photo covers.

Published more or less monthly by

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